JOURNAL OF THE INTERNATIONAL FOLK MUSIC COUNCIL

Vol. VIII January, 1956

EDITORIAL

THE Oslo Conference, of which a report appears in the following pages, was attended by some 130 members—among them a number of newcomers—from 21 countries.* Throughout the Conference one was sensible of a closer degree of integration than had prevailed on many previous occasions. This was in part due to a stricter adherence by the speakers to the subjects that had been laid down for discussion, but perhaps even more to the sense of common purpose and understanding which is gradually being developed amongst the members of the Council. Moreover, the Festival performances, which attracted many thousands of spectators, were not only a source of enjoyment and exhilaration, but gave point and substance to the Conference proceedings. In addition, the Radio Commission, which derived great assistance from Norsk Rikskringkasting, was a valuable feature of the Conference. It demonstrated anew the important part that broadcasting is playing both in the preservation and dissemination of folk music.

The thanks of the Council to its Norwegian hosts are recorded on another page of this *Journal* and in the *Bulletin*, but it is fitting that mention should here be made of Dr. O. M. Sandvik, our dearly loved Vice-President, who by his work for the Conference has added yet another contribution to his life-long service to folk music.

One of the most important steps taken by the Council has been the adoption of the resolution concerning the preservation of folk music, which reads as follows:—

> THE MEMBERS OF THE INTERNATIONAL FOLK MUSIC COUNCIL, ASSEMBLED AT OSLO ON THE 30TH DAY OF JUNE, 1955:
>
> BEING GRAVELY CONCERNED at the rapid disappearance of traditional songs, dances and instrumental music which is taking place in most countries of the world as a consequence of the sudden break in the continuity of the lives of those who have hitherto been the bearers of the tradition:
>
> CONSIDERING that the rapid extension of education, the incursions of industrialism, and, above all, the spread of commercialised mechanical music are superimposing an alien culture on traditional modes of artistic expression; and that the present decline in the traditional practice of folk music arises not from unprejudiced choice but from the loss of confidence engendered by the unaccustomed ways of modern life;

* Austria, Belgium, Canada, Cyprus, Czechoslovakia, Denmark, Finland, France, Germany (West and East), Iceland, Italy, Japan, Netherlands, Norway, Poland, Sweden, Switzerland, Uganda, United Kingdom, United States and Yugoslavia.

BEING CONVINCED that folk music has a unique value in the life of to-day as (*a*) being in itself a complete and satisfying form of artistic expression as well as a basis for further musical development, (*b*) playing an important part in the scientific and historical study of the art of music and in the sociological study of mankind, and (*c*) forming a bond of union between the peoples of all countries at all levels of culture;

BELIEVING that, while our modern civilisation is destroying folk music, it also has the power to revitalise it and to save it for posterity by means of mechanical recording and filming, provided that the work be done forthwith in the spirit of the injunction, "*Colligite quæ superaverunt, ne pereant*":

HAVE RESOLVED to bring to the notice of governments, Unesco and other authoritative bodies the urgency and importance of preserving the folk music of their own countries: to suggest (1) that they should take immediate steps to ensure the recording and filming, under expert guidance, of all extant authentic folk music, and (2) that they should treat the preservation and encouragement of folk culture as an indispensable adjunct to any campaign that may be undertaken against illiteracy.

This resolution has been sent to Unesco and to all the governments of the world together with the request that the Council may be informed of any steps that are being taken to implement the resolution. Members who are in a position to do so are urgently asked to give publicity to the resolution and to persuade those in authority to act upon it.* Following on the information we receive we hope to assist still further in the exchange of records by institutions, thus meeting one of the most urgent needs in the comparative study of folk music.

An immediate step which the Council is taking towards promoting the comparative study of folk music is the appointment of a small commission of experts which will concern itself with this aspect of the subject. The Commission will meet next summer under the scientific direction of Professor Dr. Walter Wiora at Freiburg-in-Breisgau, Germany, at the invitation of the Deutsches Volksliedarchiv. The meeting will precede the Annual Conference, which is to be held at Trossingen and Stuttgart (see p. 57).

* Copies of the resolution can be obtained from the Secretary, IFMC.

IMPRESSIONS OF OSLO, 1955

by

VICTORIA KINGSLEY

How eagerly one scans the first intimation of the IFMC's next conference! Which of one's favourite subjects will be expounded, and by whom, and what new fields are to be explored? One sets in motion machinery for travel, mercifully not so far afield. One is lucky if one can travel leisurely by sea and arrive having already enjoyed the excellent style and decoration of the Norwegian boat. This good taste is reaffirmed even in the humbler hotels. Then again he is lucky who can sightsee for a day: perhaps first and foremost the proud Viking ships, twelve hundred years old. Where could one better prepare one's mind for the conference than in Akershus Castle for the full days to come? In the Margareta Hall, looking three ways to sea, one can gaze at the water through windows deep in a twelve-foot wall and sense something of the life of this ancient seafaring people, their courage and strength, and withal a sense of shapeliness and colour which has created a great tradition in the making of pewter and pottery, horse harness and painted furniture.

The week began magnificently with the inaugural meeting at the Town Hall. Here the Flag Parade had a splendid setting and would that all town halls had such wide impressive stairways, for a procession gains immensely by being seen mounting steps. The occasion was marred only by the sad news of the King's accident and the realisation that he was unable to be present.

At the University Aula next evening we were introduced to the Norwegian folk instruments, most important of all to the Hardanger fiddle with its different tunings and sympathetic strings.

The IFMC Conference has always produced unscheduled extras, expressive of the genius of the people in whose land the conference takes place. Such was the programme of recorded folk music and the performance of Trett's work at the Norsk Rikskringkasting, to quote only two examples.

Over the Ferry at Bygdøy the teams of dancers whom we had already seen on two evenings (nothing daunted by poor weather) in the arena at Jordal Amfi, danced again on the natural woodland stages, and dancers and spectators sat side by side in a close-packed audience. The *Folk* are the well-dressed on these occasions. How drab we moderns seem beside them: this rich, dark Norwegian blue with precisely embroidered flowers of dull pink, wine-red and buff; how well the handwoven stuff drapes, taking ridged angles like a Dürer drawing. There sit the Macedonians with their shining black shoes with big buckles and their swords ready beneath their chairs. The unbleached white of the Czechoslovak jacket over there, has a kind of natural emphasis, unknown to modern industrially produced stuff. Our artificiality makes us seem shabby beside the splendour of this pageantry.

Despite poor weather we had a glimpse of Norway's lakes and mountains on our last day visit to Norefjell. After a magnificent drive we lunched in mountain hotels 6,000 feet up, and the after-lunch singing at the tables was just one of those rewarding by-products of an excursion in which conference men, singers and dancers joined forces and assuredly enjoyed their outing.

Once more on our pleasant little boat, I knew that the Conference had been generally enriching and the strong Norwegian element both in dance and music, instrumental and otherwise, had brought some things into focus by presenting so many examples of the art, character and customs of an important nordic people.

THIRD INTERNATIONAL FOLK DANCE FESTIVAL

by

EDWARD J. NICOL

To the Festival in Oslo came groups of dancers, singers and players from fourteen countries, from Iceland in the north to Yugoslavia in the south, to reaffirm the universality of folk traditions. The Norwegians made delightful hosts, and those visitors who were privileged to attend the performances in the great Jordal amphitheatre will have carried away a memory of gracious playing and Scandinavian dancing of a quality surpassing any previously seen from that friendly group of countries.

Striking contributions came from the south, particularly those by the Macedonian group of performers from the villages round Skopje, with their *Kalajdžisko* and *Maleševka*, and the Czechoslovakian dancers and singers from the Carpathian mountain village of Jasenka. These latter, after their shepherd songs and a slow dance, *Odzemek*, worked up to a vigorous suite of songs and dances, the *Trnka*, relating to the festival of distilling of the sloes. The colourful contribution from the Soviet Union consisted of the Five Sisters Federov and the Pyatnitsky ensemble from Moscow. Their spectacular performance and incomparable technique was rightly acclaimed by the onlookers, and many voiced the hope that the Union will feel encouraged to show at future festivals some of its wealth of folk material of more traditional character.

From France the young dancers from Provence were ushered on to the arena, to the music of drum and fife, by *Les Chevaufrus*, with no less than eight gay hobby-horses. Great Britain brought a charming young singer from the Isle of Man, the Manley Morris Dancers, and a team from King's College, Newcastle, who showed some Cotswold Morris and a fine rapper sword dance from High Spen, Tyneside. Hilt-and-point sword dances were also shown by Austria (*Laufenbacher*) and Germany (*Überlingen*) with attendant fools and whifflers; indeed, this Festival was notable for the number and variety of the masculine dances ranging from the gentle *Hallings* of Norway to the wild Yugoslavian mountain music.

Two groups, Iceland and the Faroe Islands, danced to the accompaniment of their singing alone, and delighted all with the ageless simplicity of their dance forms. It was fitting that at this memorable Festival in Oslo we should see the "old" Faroe Island dance performed to a ballad so old that it commemorates the hero slain by the Danish King, who gave his name to one of the Viking ships still miraculously preserved in Oslo Fjord.

PROCEEDINGS OF THE EIGHTH CONFERENCE OF THE INTERNATIONAL FOLK MUSIC COUNCIL

held at

OSLO, NORWAY

June 29th to July 5th, 1955

AUGUST 29TH—MORNING.

OPENING OF THE CONFERENCE

Dr. SANDVIK (Oslo) welcomed the Eighth International Folk Music Conference to Oslo. There would be a full week of work and, he hoped, of pleasure too. It would be shown how, in some countries, folk music was still surviving while in many others it had been revived from a dying state. Nevertheless, all these countries where people sang and danced had something in common and we would see that in spite of the differences between us there were characteristics that would bind us together. He wished the Eighth Conference every success.

Miss KARPELES thanked Dr. Sandvik for his words of welcome and for all he had done, not only in arranging the present Conference and Festival, but during the many years past in which he had always been a good friend to folk song and dance.

Professor CHERBULIEZ (Zurich) then took the Chair and proposed the following as Chairmen for the forthcoming Sessions:—

Wednesday, June 29th	—Morning:	Dr. O. M. Sandvik (Oslo).
Thursday, June 30th	—Morning:	Mademoiselle C. Marcel-Dubois (Paris).
	—Afternoon:	Dr. K. P. Wachsmann (Kampala, Uganda).
Friday, July 1st	—Morning:	Dr. A. Marinus (Brussels)
Tuesday, July 5th	—Morning:	Dr. S. Michaelides (Limassol, Cyprus).

Chairman: Professor Dr. A. E. CHERBULIEZ (Zurich).

SCANDINAVIAN FOLK MUSIC—A SURVEY

by

ERIK DAL (Royal Library, Copenhagen)

WHEN I, at the opening of this conference, stand as the person who, alone, and limited by time, has to give you a general view of a vast subject, I shall have to start off with apologies: to the audience for my English, to my Scandinavian colleagues in particular for any possible flaws in this concentrated survey of a subject which, on an occasion like this, ought to have been elucidated by several experts.

As a further introduction I should add that the word *Scandinavian* has two meanings; in Scandinavia itself as well as abroad it is sometimes taken to mean the large Norwegian-Swedish peninsula, and sometimes taken to include Denmark, and thus becomes closer to the somewhat vague word "the North." The subject of this talk will be these three countries, including the Danish island group, the Faroe Islands in the North Atlantic, which, to our subject, is the most interesting part of Scandinavia. North-Germanic languages are spoken in these countries, at an early time very closely related, and, even at the present day, more or less intelligible to each other. To this group of languages, the southern border of which is Germany, belongs a Swedish-speaking population in Finland, a country which, incidentally, stands clearly apart from Scandinavia from a linguistic as well as from an ethnological point of view, although it is connected with us in other ways. In northern Finland, Sweden and Norway lives the only Scandinavian minority worth mentioning, i.e. the Lapps (*lapper, samer*), whose language and music have their relations farther east.

A fifth country must be mentioned: Iceland, the first northern country to develop a very high national culture; the language is far more archaic than those of the other countries, and its folk music genres are, to a certain extent, isolated from the other Scandinavian ones. A distinctive feature, such as the lydian mode with its augmented fourth, is to be found elsewhere, for instance, in Norway, but nowhere so strikingly as in Icelandic music.

To-day the Scandinavian countries look back upon a thousand-year-old history. Common languages and common interests have promoted friendship at one time, enmity at another, and the countries have been governed, at different times, by one, by two, or by three kings—to-day, as is well known, by three, Finland and Iceland being republics. The continuity, however, has proved stronger than breaks and violent changes, and the many impulses from Germany and France, and—in very ancient and very modern times—from England have been essentially absorbed and transformed. In the sphere of folk music, as well as in other fields, Scandinavia thus constitutes a unity in some respects, in others a duality made up of a Danish-Swedish group and a Norwegian-Icelandic one, whereas, in still other respects, distinctive national features are noticeable. A brief survey of the most important musical genres will give you an idea of this.[1]

If we turn our attention to the small genres, we will find a number of NURSERY RHYMES, CHILDREN'S SONGS, etc. From a rhythmical, a melodic, and a tonal point of view, the simple musical form of these songs will often have close analogies in other countries. Certain types of these, however, show different dominance in

different areas, thus the German predominance of major in such songs seems to be prevailing in Denmark.

Presumably of more interest are the mountain SHEPHERDS' CALLS (Norw. *lokk, sull, låt,* Swed. *vallåt, lockålt*). In the mountainous parts of Norway and Sweden, as in the Alps, herds of cattle are grazing for months far away from the farms, and young men and women have to stay with the animals in the pastures (Scand. *sæter*). This necessitates different melodies of calling and warning together with simple songs between the men and women. Vocally, as well as in all musical respects, these melodies stand far more apart from ordinary singing than other folk music genres, and archaic features have probably been preserved to a very great extent. Besides short improvisatorial cries we meet larger formal compositions in ternary form (A-B-A-form); the first and last parts of these are melismatic vocalisations with a number of grace notes of all sorts, while the middle part consists of an enumeration of the names of the cows, etc.; they thus become parallels to the Alpine *Kuhreigen* and the French *ranz des vaches*. The falsetto of these songs is a relic; according to recent investigations it is supposed to be related to the ancient magic song, found, e.g., in Iceland. It is significant that the word for the loud, shrill sound of the cock and the word for "magic song" are identical in Old Icelandic and in Old Norse (the root *gal(d)*-).

The *sæter*-melodies, which are rapidly declining together with other folk genres, were not always sung—primitive instruments with a distinctive selection of tones, and used nowhere else, were made on the spot out of horn, bark, or thin hollow branches.

Undoubtedly of medieval origin, and still a tradition until recent times, is the BALLAD (Dan. *folkevise*, literally "folk song," "folk ballad," but not used generally for all folk singing), the central genre of Scandinavian folk song. The ballad consists of two- or four-lined stanzas of an epic nature followed by a lyrical refrain (Dan. *omkvæd*); the subjects are taken from myths and fairy tales, from fairly contemporary historical events and from the life of the medieval gentry in love and in fight. The only striking parallel in foreign folk poetry is found in the English and Scottish ballads; beyond discussion a state of dependance exists, though the main direction of the influence remains obscure. It may be true that the genre came from France, yet the special combination of an objective narrative and a lyrical refrain is somewhat unique, and musical research provides only little information as to the early history of the genre.

It is certain that the ballad was originally an adjunct to dancing; a medieval proof of the dance is a famous fresco in a Danish church representing dancing in a chain (Ørslev church in Zealand, about 1350). However, the result of new fashions and new music was that towards the year 1600 the ballads were not danced any more; out of mere literary interest they were written down (together with contemporary poetry); but they continued to exist among the rural population. From the mouths of these people collectors in the nineteenth and the twentieth centuries—but hardly to-day—have been able to take down thousands of tunes, which cannot, however, make up for the lack of tunes in the early sources of the words. A principal work in international folklore is the still uncompleted edition of the Danish ballads, begun in 1853 by Svend Grundtvig.[2] Similar editions in the other countries are still missing, whereas these countries, especially Sweden, have a considerable number of smaller editions of sources.[3]

In this place the FAROE ISLANDS should be mentioned. Long ballads, partly of West-Nordic, partly of Danish origin, have been kept alive up to this very day

in these remote islands, and dancing in a chain with a leader to sing the stanzas, while everybody joins in the chorus, is still a widespread entertainment, as you will see during this conference. The dance steps are very simple, usually two steps to the left and one to the right or into the circle; this simple sequence of steps is quite similar to the old French dance *branle simple*, described in Jehan Tabourot's *Orchésographie* (1588); it also seems to be reflected in the above-mentioned Danish medieval fresco.

I shall only say a few words about the TUNES of this large number of Scandinavian ballads. The comparatively free metre gives some variation to the stanzas, but generally the recitation is fairly syllabic. Whether pentatonic features may be found in some of the tunes, and how much importance should be attached to this, is of minor interest; more important is the question of melodic-tonal conditions. Obviously a great number of the tunes cannot very well be adjusted to the major-minor-tonality, and from the beginning of collecting, the relationship to other scales has been a matter of much discussion; some of the tunes clearly belong to the church modes, and the controversy thus becomes a question of tonal/modal and secular/ecclesiastical. There has been another dispute, especially in Norway, concerning the importance of certain intermediate notes between the semi-tones of the chromatic scale. Early scholars and experts failed to hear them, or did not want to hear them, but in the more unprejudiced world of to-day they cannot possibly be neglected. Interesting theories have been put forward, and to-day few people doubt the existence of such "quarter-tones," or, in other words, of specific scales.[4]

The national difference between the folk tunes is a difficult subject; there may be some truth in the 100-year-old graphic illustration, made by the Dane, A. P. Berggreen, by which Danish tunes are represented by a plain curve, Swedish ones by an undulating curve, and Norwegian ones by a zigzag curve.[5]

Owing to lack of sources, it remains an open question to what extent LYRICAL SONGS belong to the old traditional types of Scandinavian folk song. We are still kept in the dark as to whether a lyrical song was in common use in the Middle Ages, and as to what it was like. But after the era of the ballads, i.e. at any rate after the sixteenth century, no new epic genre worth mentioning was created, but we meet, instead, a number of lyrical songs.[6] The tunes are without the distinctive features of the ballad tunes, and should rather be likened to the German *Volkslieder*. In Sweden such songs are perhaps most abundantly and most beautifully represented. In Iceland, where the ballad never seems to have obtained a strong foothold, but where the Norse tradition is alive, exceptional circumstances are prevailing.

At the same time the RELIGIOUS FOLK TUNE, a very interesting genre, makes its appearance, mostly in Norway. In these very often touching tunes we find again the Lutheran chorales of the sixteenth, seventeenth and eighteenth centuries, used with the old words, or with the words of later hymn-writers. Such folk tunes, which form a more restricted point of view are typical *herabgesunkenes Kulturgut*, naturally offer us music-folkloristic study material of distinction, because the old printed hymn- and choral-books give us information about the origin of the transformed tune.

We shall now turn our attention to INSTRUMENTAL MUSIC, which has so far only had a passing mention. And we have to face the fact of being in a bad way as regards the early sources. Old folk music has not been preserved at all, but from several sources and finds we know about numerous musical instruments, also in Scandinavia, some of which have survived in our century as folk instruments. The ballads often refer to a rather small harp, but we know nothing about its peculiar nature. In

Sweden we still find the so-called key-fiddle (Swed. *nyckelharpa*), which is a stringed instrument with keys and resonance strings, in other words a bowed hurdy-gurdy without a wheel. The Finnish *kantele* is a psaltery-type; it came to Finland from the east and is often referred to in Old Finnish poetry. Norway and Iceland have their *langeleg*, a long monochord with resonance strings; it is plucked with a plectrum, a bow, or with the fingers. Also the Norwegians have the harding fiddle (*Hardanger* or *Harding-fele*, Hardanger being a place-name in south-west Norway), a specially constructed violin with four resonance strings and a flat bridge. Special popular wind instruments beyond the primitive *sæter*-horns or flutes can hardly be considered.

Among the instruments, which since the renaissance have been used to accompany the more recent, and in most cases wordless folk dances, is first of all the ordinary violin, tuned in fifths or otherwise, and frequently accompanied by more recent wind-instruments of different kinds, chiefly the clarinet. But it should be borne in mind that a considerable number of types and variants of instruments, apart from those mentioned here, have been used more or less sporadically, most of all, I should think, in Sweden.[7]

In the late Middle Ages, new kinds of DANCES appeared, and during the sixteenth century these dances gradually took the place of the song-dance, and only certain folk dances were accompanied by short lyrical verses until nearly our own time. French, southern European, and other dances were introduced; as regards Sweden, it is important to remember that about 1600 the country for a short time had the same king as Poland, and shortly after we find the "Polish Dance" (Swed. *polska*) as an actual folk dance in Sweden and in the rest of Scandinavia. But also a great number of other dances in pairs or in groups may be found all through Scandinavia. New local formations and pronounced regional characteristics are evident in this respect. In Norway the main types are halling-dance, leaping-dance, and (bridal) march (*halling*, *springar*, *brure-march*). But nothing further need be said about this, as this conference will give occasion for seeing these dances and for hearing their music as well.

As regards the importance of the dances TO-DAY, it is true that a genuine tradition exists, but most of the dances we see to-day are essentially due to revival. In Sweden a deliberate and organised revival has taken place since 1880. The skill and the repertoire of the fiddlers, in particular, are being demonstrated at great competitions, which do not exactly contribute to the cultivation of folkloristic traditions, even if they stimulate the interest. In Denmark the revival started at the turn of the century, and no Danish folk dance can be found to-day which is not, directly or indirectly, the results of the ardent work of such dance associations. Studies and publications of the traditional dances are not highly developed in Denmark; in Norway much more has been done in this respect, and Sweden possesses an extensive standard edition edited by Nils and Olof Andersson[8]; it is arranged according to the provinces of that large country and comprises 8,000 melodies.

From a modern sociological point of view, even these entertaining and educational efforts and revivals of the dances, may, perhaps, come under the heading of folklore, whereas they are irrelevant to folklore in the classical sense of the word.

As regards the position of the folk song in modern society, I should point out that a genuine tradition has survived in the Faroe Islands, and in a few places in Norway and Sweden. But on the whole, circumstances are not propitious towards the folk song in Scandinavia, where we have many years' compulsory school attendance, including singing-lessons, a high standard of education, and, in Denmark and southern Sweden, a density of population and very easy communications. Add

to this that Denmark in particular possesses some rich treasures from the nineteenth and twentieth centuries in the shape of poetry and music of high quality, which are extremely popular; it should be said that this repertoire is not, in its spirit, essentially different from the ballad, but partly inspired by the very words and music of the ballad, which was rediscovered by the Romantic era. But these things explain why folk music is not allowed to play a prominent part in the planning of education and recreation in the Scandinavian countries, and especially not in Denmark.

But as it is, Scandinavia is an important spot on the map of European folk music. Even if Scandinavia to a great extent has played a receptive part, the dances, ballads, and *sæter*-calls of the northern countries are nevertheless permeated by the somewhat vague thing called *national character.*

Translated by LIS PIHL (*Copenhagen*).

REFERENCES

1. Comprehensive bibliographical information on the folk music of the Scandinavian, as well as other, countries is given in: *Musique et chanson populaires*, Société des Nations, Paris, 1934, and *Folklore musical*, Paris, 1939. See also Werner Danckert: *Das europäische Volkslied*, Berlin, 1939, a survey with a good bibliography, and *Nordisk Kultur*, Stockholm, Oslo, København (IX A, 1931: Folkevisor, XXIV B, 1933: Dans, XXV, 1934: Musik och musikinstrument). The study of Scandinavian ballads is treated in a masterly way in Sigurd Bernhard Hustvedt: *Ballad Criticism in Scandinavia and Great Britain during the Eighteenth Century*, American-Scandinavian Foundation, New York, 1916, and *Ballad Books and Ballad Men*, Cambridge, USA, 1930; folkloristic studies in general, especially in Scandinavia and Germany, in Inger M. Boberg: *Folkemindeforskningens historie i Mellem og Nordeuropa*, Copenhagen, 1953 Danmarks Folkeminder No. 60), which has a long summary in English. Bibliographical notices about Faroese balladry are given in H. Grüner-Nielsen: *De færøske Kvadmelodiers Tonalitet i Middelalderen*, Copenhagen, 1945 (Færoensia I, with English summary). An up-to-date Norwegian bibliography is Øystein Gaukstad:: *Norsk folkemusikk. Ein bibliografi*, Oslo, 1951 (in Norsk musikkgranskning, 1947–50, and separately). Of bibliographical importance is also Nils Schiørring's dissertation: *Det. 16. og 17. århundredes verdslige danske visesang*, I–II, Copenhagen, 1950. The present writer hopes to publish in the autumn of 1956 his own studies on the Scandinavian ballad under the title, *Norsk folkeviseforskning siden 1800* (with a 35-page summary in English).

2. *Danmarks gamle Folkeviser*, I–IX, 1853–1923, by Svend Grundtvig, Axel Olrik, H. Grüner-Nielsen. X, Appendix, 1933 *sqq.*, unfinished. XI, Music, 1935, *sqq.*, unfinished. A plan for the unfinished volumes and for vol. XII, indexes, etc., has been made, see Erik Dal in *Danske Studier 1955* (Copenhagen, 1955).

3. Editions with music. In Norway: Landstad, 1953 (mostly ballads), and different publications by L. M. Lindeman. In Sweden: Afzelius and Geijer, 1814–16, new edition, 1880 (mostly ballads), Arwidsson, 1837–42 (also other songs), Aug. Fredin: *Gotlandstoner*, 1909, *sqq.* In Swedish Finland: *Finlands svenska folkdiktning* V, Den äldra folkvisan, utg. av Otto Andersson, Helsingfors, 1934. The principal monograph of Faroese folk song is Hjalmar Thuren: *Folkesangen paa Færøerne*, Copenhagen, 1908 (FF Publications, Northern Series No. 2, with a summary in German); tunes to ballads imported from Denmark, see Hjalmar Thuren and H. Grüner-Nielsen: *Færoske Melodier til danske Kæmpeviser*, Copenhagen, 1923. The Icelandic main edition is Bjarni Þorsteinsson: Íslenzk þjóðlog, Copenhagen, 1906–9.

4. Names and titles, see Gaukstad's bibliography in Note 1. L. M. Lindeman, Catharinus Elling, and O. M. Sandvik may be called the most prominent Norwegian folk music scholars; together they cover more than a century; all of them, and also Erik Eggen and others, have discussed the question here mentioned.

5. A. P. Berggreen collected an eleven-volume collection of folk songs from all parts of the world; the three Scandinavian volumes are still important (*Folkesange og Melodier, fædrelandske og fremmede*, 2nd edition, Copenhagen, 1860, *sqq.*; 3rd edition of the Danish vol., 1869).

6. In Denmark, the texts of some of these genres were edited by H. Grüner-Nielsen (*Danske Viser*, 1530–1630), I–VII, Copenhagen, 1912, *sqq.*). Schiørring's book, see note 1, deals with their music. For other countries, see the works mentioned above.

7. The late Swedish musicologist Tobias Norlind has made many contributions to the history of dances and instruments. Other organologists are Otto Andersson, Finland; Arne Bjørndal, Norway; and the late Hortense Panum, Denmark.

8. *Svenska låtar*, Stockholm, 1921, *sqq.*

Replying to a question by Mr. HENRY COWELL (New York) on duet-singing in Iceland, Dr. DAL mentioned the Tvisöngur, songs of medieval origin for two equal voices with frequent use of the lydian mode, probably related to old types of *organum.*

Professor Cherbuliez (Zurich) mentioned the *organum* found among the Samaritans who, separated from the rest of the Hebrews many years before Christ, had conserved their technique to the present-day. Dr. Richard Wolfram (Vienna) said a type of duet-singing was found in South Tyrol in connection with special old rituals and Mrs. Cowell instanced the same phenomenon in parts of Portugal. She suggested that this might be a stage in development rather than an ancient survival. Dr. Marius Barbeau (Ottawa) instanced a few French-Canadian songs that could be traced back to Scandinavia.

Mr. Douglas Kennedy (London) expressed his appreciation of Dr. Dal's illuminating and excellent condensation of the Scandinavian picture and commented on the relationship existing between the old chain-dance and many of the dances that have survived to the present day.

Summary

SCANDINAVIAN FOLK MUSIC ON BRITISH SOIL

by

PATRICK SHULDHAM SHAW

with illustrations sung by the author and played on records

Throughout history Britain has had many contacts with Scandinavia which have left their mark on her folk music and dance. The sword-dances of north-east England were probably brought over originally by the Danes in the ninth century[1] and the Dirk Dance from the Isle of Man is considered to be of Viking origin. The tune of the latter, known as a lullaby in the island of Skye,[2] is also considered to have Scandinavian affinities.

The Hebrides only became part of Scotland in 1266 and the Orkneys and Shetlands not until 1468; indeed, the Danish suzerainty of the two latter was only formally relinquished in 1590. It is therefore not surprising to find in these islands tunes and styles of playing that are totally Scandinavian and quite unlike anything else in the rest of Britain.

Orkney, owing to its greater accessibility, has lost more of its Norse flavour than Shetland, although it retains it to some extent in its place names and dialect.

The Shetland Islands have preserved more of their Norse musical heritage than any other part of Britain, and in a purer form. In the island of Papa Stour, some interesting dance tunes are known, in particular the famous sword-dance. It is danced by seven men representing the seven champions of Christendom, and the prologue is spoken in English. This leads one to think that the prologue, together with the idea that the dancers represent the seven champions, is a comparatively recent innovation, possibly to make the whole thing "respectable." The actual dance and tune are undoubtedly old and were probably brought over by the Vikings. During the prologue each dancer is introduced in turn and performs a few steps to a fragment of tune called "The Trip"; then the dancers link up hilt and point and the dance itself begins to its proper tune. The first time I saw the dance performed, the fiddler gave the signal to change the figure by drawing his bow twice across the strings on the wrong side of the bridge. This old custom has

recently been discontinued, but it would be interesting to know if there is any similar custom to this remaining in Norway.

The west of the mainland has preserved at least one Halling, and almost every district has kept alive some of the old wedding tunes[3] of a type not known elsewhere in the British Isles. Not much vocal music has survived as most of the songs would have died out with the language about 250 years ago; but there are some fragments of interest.

The Ballad of "King Orfeo" has long been known to have existed in Shetland and various versions of the text have been published. One day I found a few verses of the text together with the tune not before recorded.[4] The story is told in English and the refrain is in Norn. The ballad is unknown in other parts of Britain.

Shetland is full of folk tales about the Trows (Trolls). Sometimes these stories have a tune connected with them.

For the purposes of this paper I have limited myself to music which I believe to be Norse in origin. Alongside this, there exists a wide range of folk music, some completely indigenous and some with outside influences which has grown up later and indeed is still being composed to-day.

Though folk music in general is still very much alive in Shetland, the younger generation are on the whole much more interested in the music of the Scottish mainland than in their own. This is largely the result of the popularity in recent years of the Scottish dance music programmes on the radio. Equal in popularity are the waltzes, polkas, etc., of more modern times in Norway. The older folk music of their own and indeed of Norway has become for the Shetlanders too remote from reality. On the other hand, the Shetland Folk Society which exists to preserve and foster all Shetland traditions, is encouraging the use of Shetland tunes. Thus one may find oneself dancing a waltz to the strains of an old Brides' March, or a Norn Boat Song. This idea of saving tunes that are dying out by making practical use of them rather than letting them remain in archives merely for academic interest is, I believe, healthy and encouraging, even though the tunes may become somewhat changed in the process. But is not such change the very life blood of folk music?

References

1. See J. Needham: "The Geographical Distribution of English Ceremonial Dance Traditions," *Journal of the English Folk Dance and Song Society*, Vol. III, No. 1, London, 1936.
2. *Journal of the Folk-Song Society*, Vol. IV, No. 16, p. 160, London, 1911.
3. *Journal of the English Folk Dance and Song Society*, Vol. V, No. 2, pp. 79–80, London, 1947.
4. *Op. cit.*, pp. 77–8.

Professor Bayard (State College, Pa.) asked if there had been greater interchange between the Gaels and the Norsemen than was generally thought, as certain of Mr. Shuldham Shaw's illustrations had a strong Gaelic flavour. In reply, Mr. Shuldham Shaw said that rhythmically such tunes were Scandinavian even if melodically they sounded Gaelic. He thought there was probably strong Norse influence all down the west coast of Scotland which Scotsmen generally consider to be purely Gaelic.

Dr. Sandvik (Oslo) said that some of the melodies demonstrated by Mr. Shuldham Shaw may have had a Norwegian origin, although they could not today be recognised as Norwegian; through the centuries they had acquired the idiom of Scottish folk music. The rhythms of two of the illustrations were similar to the Norwegian *Springleik* and *Reinlender*.

THURSDAY, JUNE 30—MORNING.

Chairman: Mademoiselle MARCEL-DUBOIS
(Musée national des arts et traditions populaires, Paris)

THE HARDANGER FIDDLE
The tradition, music forms and style

by

ARNE BJØRNDAL (Universitetsbiblioteket, Bergen)

with instrumental illustrations played by the author, and records

NOTHING reflects the folk character of a country like folk poetry and folk music. More than any other kind of art, folk songs and instrumental music manifest the imagination and creative ability of a people. Here individual talents best unfold themselves, and the best products of popular music may be a national treasure of high value. Folk music is part of a people's soul and gives a clear picture of its life and character. The inherited national musical art is so old and deep-rooted in a people's mind that in most countries it has created its own special instruments. Instrumental national music derives its style, form and colour from the technique of the instruments used.

In Norway the national instrument has come to be the Hardanger fiddle, the oldest known example of which existed in Hardanger about 1650. Previously Norwegian folk music had depended on old, primitive instruments. These instruments were the Langeleik, Lur, Horn and Pipe. To-day traces of this old and simple music are to be found in peculiar scales, rhythmic figures and resonant tone colours produced on the Hardanger fiddle. Much of it has also lived on as song in lays, folk songs and cradle songs. This old music was also the oldest basis of national music culture, for instrumental folk music may be said to have grown from the soil.

Norwegian folk music grew steadily richer and more beautiful in the new epoch created by the Hardanger fiddle, which inherited the tradition of folk music embedded in the hearts of the people. The Hardanger fiddle was made after the design of the European fiddle, but was at first smaller. It remains shorter and it has a flatter finger-board and bridge. The strings are thinner and the D string is half-overspun with metal, the winding of which is spaced out. The most distinctive feature of the instrument is four sympathetic strings set well under the four main ones. These under-strings are not touched by the bow, but being as a rule tuned to the tonic chord of the key of the piece, add their sympathetic resonance to the sound. This device was probably taken from the English viola d'amore, which from the sixteenth century was in vogue in the north of England and in Scotland. With Hardanger fiddle music less use is made of changes of key, but much more of varied string-tunings. Twenty-four tunings were employed as early as the middle of the eighteenth century. The sympathetic strings often appear as a pentatonic scale.

By the middle of the last century there had arisen some masters of Norwegian national music. The early part of the nineteenth century saw the emergence of the greatest of these, the famous violinist, Ole Bull, who played both the European violin and the Hardanger fiddle, and who founded his achievements on the basis

of this folk music culture. An enthusiast for the folk music of his country, he was inspired by the remarkable performances on the Hardinger fiddle by the miller boy, Torgeir Augundson. Ole Bull thus became the first person to give Norwegian folk music to the world.

While the folk songs and the oldest folk dances are largely in the minor mode, the fiddle music and the later dances are mostly in the major. The raised fourth degree in the major is now prominent in our folk music and has been used a great deal by Grieg. The Norwegian folk dance music in general is called a *slått* (this old Norwegian word originally meant "beating the strings"). It may be in 2/4, 3/4 or 6/8 time. The individual forms are called *halling*, *springar*, *gangar* and *vosserull*, all cast in a peculiar old style with very original melodies—very quick, full of humour, with characteristic rhythms and rich in colour and harmony. Many Norwegian folk songs are warmly poetic, full of longing and very sad.

Instrumental folk music is first heard of in the thirteenth and fourteenth centuries, through a mention in the Bosa Saga of slåtter played on the harp, gigja and fiddle. Such music was enjoyed by kings and dukes but later became very popular with the common people who transplanted it to their own surroundings and festivities. From the fourteenth to the seventeenth century little is known. The earliest notation of the old music occurred in 1695. It is a fiddle slått (actually a little halling played on the Hardanger fiddle) heard on a farm about ten kilometers from Bergen. Fragments of still older folk music are to be found in similar collections discovered later. This shows that by the early Middle Ages the people had a comparatively advanced folk music culture. But the Black Death in the fourteenth century must have ruined the greater part of the old Norwegian folk cultural tradition, and therefore a considerable part of the older folk music. Through this music the Hardanger fiddle became the ideal Norwegian national instrument. As it is played, you hear double stopping on adjacent strings. This rich style of playing is generally the result of a complicated technique which requires great practice to bring it out fully. The Hardanger fiddle plays a kind of polyphonic music in which the dominant plays a specially important role appearing almost like an organ point. Syncopation is much used and also shakes and ornaments of various kinds. It is very difficult to play the Hardanger fiddle in the right way and it is most important to bow correctly.

The old vocal melodies were originally often in the minor mode which on the Hardanger fiddle changed into the major—or lydian mode.

About 1860 came a crisis for the fiddle music on account of fanatical religious oppression which lasted until 1895. During that time we lost many beautiful folk melodies, and a lot of valuable instruments were spoiled, burnt or broken. But from 1895 onwards we had annual competitions in national fiddle playing and now fiddle music is at a height never reached before. It is to-day a *living* folk art in a continual state of growth and it has, especially during the last fifty years, given inspiration to Norwegian composers.

Both the lyrical and dance melodies and the rhythms played by the Hardanger fiddle remind you of the Scottish bagpipes: most Scottish tunes are in 2/4 time (especially the reel, which in form and style is very close to the Norwegian *vosserull*).

Norwegian folk music on the Hardanger fiddle is peculiar to Norway, being self-made music. By studying Norwegian slåtter for the Hardanger fiddle and Grieg's opus 72 for piano, one will be convinced that here we have something unique and of priceless value. It goes back to a time when Norwegian peasant cultural life was almost isolated, being cut off by high mountains and deep valleys.

Because of these geographical conditions it has been able to preserve its genuine character.

During the last hundred years there has been much collecting of folk music, on which our composers have drawn freely. In manuscript and printed forms together we have about 25,000 Norwegian folk melodies of different kinds, instrumental as well as vocal. I have myself gathered more than 3,500 melodies. Academic investigation of Norwegian folk music is only fifty to sixty years old, but already it has produced results that have keenly interested musicians of other countries.

In reply to a question by Professor CHERBULIEZ (Switzerland) on the part played by improvisation, Dr. SANDVIK (Norway) referred to a great Norwegian fiddler, Møllarguten (1801–1872), whose forms of the old dance tunes had great authority. Most fiddlers had tried to play as he used to but clever players had undoubtedly made some changes, thus creating interesting variations. Melodies connected with special ceremonies would have conserved a certain originality of form.

SOME FOLK FIDDLERS' HABITS AND STYLES IN WESTERN PENNSYLVANIA

by

SAMUEL P. BAYARD (Pennsylvania State University, U.S.A.)

illustrated by gramophone records

THE study of Anglo-American folk song music in the United States of America has made progress in recent decades, but that of instrumental folk music is only in its beginnings. For us, the great danger is that extensive collecting in various regions of our vast country will be delayed until most of the material is forgotten. This fate may already have overtaken our once rich tradition of local fifing and drumming.

My own collection of some hundreds of instrumental items in parts of Pennsylvania and northern West Virginia reveals a fairly large repertory, containing both British melodies and a number that sound like derivatives from continental—especially Germanic—sources. There seems reason to believe that the same general sort of repertory is widespread in the eastern half, at least, of the United States, but this paper will concentrate on western Pennsylvania.

The tradition of the area is unmistakably dying out. However, many folk fiddlers are alive in western Pennsylvania to-day, although traditional fife-playing seems almost entirely a thing of the past. Because of our neglect of the fife tradition, many of the fiddle tunes may prove untraceable, if and when extended efforts are made to reconstruct their history. Many fife tunes have been recovered in western Pennsylvania, but details of the formation, recruitment, activities and traditions of the fife-and-drum bands will probably remain sketchy.

Though some field workers have recorded fiddle tunes incidentally, American instrumental-tune collectors are scarce. Before we can make generalisations about fiddling in the entire country, many more areas will have to be explored, and much more music recorded. The playing styles of western Pennsylvania emphasise this

necessity, since they sometimes appear to show sensible differences from recorded southern styles (both of melodic idiom and technique).

Undoubtedly the so-called "old-time fiddling" of western Pennsylvania was a real folk art. Some commercial fiddle-tune books were indeed owned by some country players, but very few players ever learned to read music. Those who learned any note-reading generally did so in mature or later life, when their traditional repertories and habits were already fixed. I have never known a fiddler to play a tune in the way it was printed in any book from which he claimed to have learned it; instead, his alleged "book-learned" version always strongly resembled other traditional sets of the tune known in his area. Hence, it seems safe to make the generalisation that on the few occasions when fiddlers picked up tunes from printed collections, their technique itself did not allow them to play the tunes note for note. Instead, they followed the well-known folk method of modifying even this printed set of the tune by the interchange and substitution of melodic formulae common to the oral music they had known from infancy.

Sometimes a version learned from print in the recent past betrays itself in a player's repertory by not being ornamented with short trills or graces on single notes, and by not having glissandos and double-stop drone effects such as often characterise pieces learned by ear. In short, it is not played with the same ease and freedom as the tunes learned aurally; hence, the player does not readily bring in his customary ornaments. On the other hand, when a fiddler had learned *by ear* a piece from another player who had learned it from print, the traditional mannerisms often resumed their full dominion; and I should have been unable to detect a piece learned so recently from print without the information of the player from whom it was collected. Yet again, however: it is not always certain that players are right in thus claiming that other players learned tunes from books. Mistakes can be made in ascribing to printed collections the origins of tunes in local currency. The presence of a tune in some locally owned commercial book is not guarantee that any fiddler in the locality has learned it from that source, or that it has not long been known orally in the region. Likewise, mistaken identifications of tunes in tradition with those in fiddle-books may arise simply because of accidental community of name; so that fiddlers seeing the name, but unable to read the notes, would naturally make unjustified assumptions.

Thus, there are always hindrances to determining just how purely oral (or aural) a local folk music may be. Yet playing habits tell us much; and those of western Pennsylvania seem overwhelmingly characteristic of ear-playing tradition. Furthermore, no good traditional-style fiddler I know has stated that he first learned music "from the notes." Instead, the players' accounts of how they learned to fiddle are quite remote from music lessons or reading, and are basically much alike, though generally sketchy and somewhat inarticulate. In every case an individual player's background has been rich in folk music, with elder musicians in the immediate family or neighbourhood. To these the beginner listened eagerly, and from some of them he quite early absorbed numbers of tunes by ear.

With a head full of tunes and a desire to play, the novice's first step would be to get a fiddle. He might use one in the family's possession, borrow one from a neighbour, receive one as a gift, or himself earn the money to buy one at some town pawnshop. Once taught how to string and tune his fiddle, the player would retire to some secluded spot—the barn, woodshed, back kitchen stairs, or a field or grove—and practise. His efforts were always directed to learning how to finger and bow specific tunes that he already had in memory—not to acquiring any specific

technical skill. Often he began with some simple song or hymn tune. Many fiddlers recall clearly their feelings of joy and triumph on mastering this first tune. When one air was learned to the player's satisfaction, another was tried; and so, by repeated experiments, a sort of graded series of tunes was mastered.

Another notable day in the beginning fiddler's life was the one when he was actually invited to play for the family in the house. If a beginner, thinking that he was pretty good, were to come to the house to play without being asked, he would be inviting some caustic remark, couched in very forthright language, that would deflate his self-esteem, and make him work harder. In the folk speech of south-western Pennsylvania, he would be "quelled" for a while.

Of course, the fiddler often had trouble co-ordinating his fingers and bowing hand, as he tried to master his instrument and attain competency—the standards for which always remain somewhat vague to an outsider. Some players have told me that at times they feared that they would never "get the hang of the thing." While some simply gave up, no doubt, others persisted until they had grasped the rudiments. Some might lay the violin aside for a while—perhaps for months. When impelled to take it up again, they would be agreeably surprised to find that the readiness they had been striving for had come to them. All fiddlers whom I asked declared that it took years of pretty constant practice to get the right facility; but their estimates of the time required sounded more like traditional formulae than memories, being generally five, seven, or nine years.

Fiddlers are especially vague regarding instruction gained from older performers. A child would have his hands laid in position on the fingerboard, and be shown how to grasp the bow. Beyond this, the players seem to recall very little. Undoubtedly many younger players watched and tried to imitate older players, who were certainly their teachers to some extent, but always in the most casual and informal manner. When a player begins to fiddle at such a tender age that he has to lay the violin on a bed because he cannot hold, reach and finger at the same time, his individual mannerisms are bound to be pretty well fixed by the time he can profit from some older person's technique. Three of my informants told me that they learned "how to play" from one person, but went to others to amass their repertories. Players are often convinced that they render tunes just as they have learned them; but changes are bound to creep in, and some of these must surely be due to differences of skill between players. Usually each player first learned each of his tunes in one version, at a certain pace, and in a certain key or register. Some, however, can imitate other players' mannerisms, shift keys, and play more than one version of a given melody.

It seems clear that when a novice player had reached what he thought was fair proficiency, he quit trying to improve his technique, and concentrated on learning more tunes. Partly for this reason, doubtless, there exist many grades of players, from the so-called "rough-and-tumble" kind to very smooth, spirited and delightful performers. Fiddlers are often jealous of each other and quick to see one another's defects: poor bowing hand, tendency to shortern strains, etc. As to their own abilities, they are sometimes modest, sometimes complacent. In general, the fiddlers of western Pennsylvania agree that in past years, dances were played with a certain deliberation—not with the breakneck speed of some southern fiddlers, whom they can now hear on radio programmes, and whose performances they often dislike.

Most players sound much alike because of the untiring vigour, lack of vibrato, lack of concern with any especial tone-quality, steady pace and absence of dynamic changes that usually characterise their playing. Yet, because of the gradations in

skill just mentioned, and for other reasons to follow, they also seem to have individual styles; and personal mannerisms are so various and common that it is often hard to tell whether they are really individual, or are traditionally learned habits. Performances often differ because fiddlers deliberately adjust their violins so as to sound different. One player may prefer a low, soft tone; another may like a shrill, strident one. The modification of bridge height and shape; the resulting various relative positions of strings; the special placing of bridge or soundpost—all these affect violin tone, and help to individualise a person's playing. Other extraneous, yet important, factors in altering tone-quality—now rare but commoner in the past—are the use of different tunings, and the habit of tuning fiddles one or more whole tones low.

Different bowing habits add distinctiveness to various players' performances. There can be a marked contrast between rather *legato* playing with runs from end to end of the bow, and the choppy manner in which nearly every note takes a stroke of a bow shortened by being grasped some distance from the frog. Also noticeable in individual players is a sense of phrasing or its absence; and a final touch of confusion is added by the effects of age, rheumatism, deafness, and increasing nervousness on the playing of elderly persons.

Distinct sub-styles, then, are not to easy to isolate. One can, of course, classify fiddlers on the basis of one or another common habit. In this way, styles might emerge as players were regarded from various successive points of view; but no amount of classifying could eliminate the fact of gradations between the good and the poor players. One such basis for style detection could be the relative amount of double-stop playing a performer does. This practice divides the players of my experience into three broad classes, each characterised by a roughly distinguishable style. There are the players who use almost no double-stopping (which style I call the "plain"); then those who use it fairly often, with the intent of making harmony at some point in the tune. These harmonies, usually of a third, fourth, fifth or sixth, are in effect a series of two-tone chords. I call this style the "harmonic." Lastly, there are the players who double-stop continuously on open strings, and thus achieve a hypnotic drone resembling that of a bagpipe, which it was possibly once meant to imitate. This I call the "drone" style, and some fiddlers think it quite old. Apparently each of these so-called styles constitutes a dominant mannerism that has become traditional, and that a player can acquire, applying it to all, or nearly all, the tunes he learns.

My examples, tape-recorded in Pennsylvania, will attempt to illustrate some of the gradations between these three styles, going from the "plain" through the "harmonic" to the other extreme, the "drone."

Mr. Douglas Kennedy (London) said that from a dancer's point of view the "drone" referred to by Professor Bayard was functional—a dancer's "continuo." Bagpipes and slow-time tunes required the drone effect which produced the rhythmical warmth of feeling required by the dancers.

Replying to Mr. Shuldham Shaw (London), Professor Bayard stated that (i) the Irish element was strong among the Germanic and British settlers in Pennsylvania and (ii) the bowing style of fiddlers varied: those using quick, short strokes never droned while "droners" used longer and slower runs.

Mademoiselle Marcel-Dubois (Paris) said that in the Middle Ages lutenists used bows of curved shape to obtain the drone effect.

FOLKLORE ELEMENTS IN THE YUGOSLAV ORTHODOX AND ROMAN CATHOLIC LITURGICAL CHANT

by

VINKO ŽGANEC (Institute for Folk Art, Zagreb, Yugoslavia)

THE people of Yugoslavia belong mainly to three religious bodies: to the Orthodox Church (Serbs, Montenegrins and Macedonians), the Roman Catholic Church (Croats and Slovenes) and to Islam (some Serbs, Croats and Macedonians). Each of these has a special chant in their religious rites. We will confine ourselves here to the liturgical chants of the first two: the Eastern (Orthodox) and the Roman Catholic Churches, for the liturgical chants of both would seem to derive from the same tonal basis: the modes of the old Greek and medieval church chants. They have both developed in similar ways, and in both there is an almost equal infiltration of secular folk elements.

Roman Catholic Chant.

In its rites, the Roman Catholic Church uses the Latin language and the Gregorian chant, added to which, people in most parts of Yugoslavia sing many folk hymns. But in the area along the Adriatic coast people taking part in the rites sing strictly liturgical texts of the Mass, Matins, Vespers, rites of Holy Week, and so on. This traditional singing is essentially different from the Gregorian chant. It has many variations, almost as many as there are towns and villages, but there are two main branches with distinct characteristics of language and musical style.

Along the northern Adriatic coast, from Istria to Northern Dalmatia, the Church uses the Old Slavonic language along with the Latin rite—an old privilege dating from the tenth century. In many churches of this area in Istria, on the coast and in the islands of Quarnero Bay people sing the liturgical texts to the special traditional chant often called "glagolitic" (from "glagolitsa"—the name of the alphabet used in the Old Slavonic liturgical books). But as the area in which the Old Slavonic (glagolitic) language is used extends beyond the area in which this particular type of musical chant is to be found, a geographical term such as "quarneric" might be preferable.

On the coast and islands of Central and Southern Dalmatia people sing the Mass in Latin but all other liturgical texts in modern Croatian. But the difference between this Dalmatian chant and the former (quarneric) is not merely a matter of language. There is also a great musical difference.

The origin of these chants is as yet undetermined. Were they introduced by the first Christian missionaries (SS. Cyril and Methodius and their disciples) or is it a case of the Ambrosian or Gregorian chant being taken over and completely transformed by oral tradition in the course of nearly ten centuries?

This question is hard to answer, because we have no written documents to help us to reconstruct early Croatian liturgical chant. Even this traditional chant in its present state has not been adequately noted down. It is only recently, particularly since the Second World War, that our musicologists have begun to note down these melodies systematically (Matetić, Karabaić, Luise Kosinović, Dr. Širola, Dr. Žganec and others). Much still remains to be done. The Old Slavonic Institute in Zagreb, in collaboration with the Institute for Folk Art in Zagreb and the Academy of Science in Vienna, plans to make tape-recordings of much of this chant this year.

But even from the material we already have, the two main components of this chant are quite clearly to be seen: one is in the nature of the psalmodic chant, the recitative, with the characteristic cadences, often with rich melismatic parts interspersed, all of which obviously derives from the old church music, since such features are nowhere to be found in Croatian folk music. The other component is, however, clearly derived from folk music and, moreover, also contains elements common to folk music of a wider area of Yugoslavia.

The written and recorded data on the Dalmatian branch of liturgical chant is so far inadequate for a comprehensive analysis of the chant over the whole area. From the research already done, however, it is certain that both components, folk music and church music, are there.

More research has been done on the quarneric or glagolitic chant and a provisional analysis has been made of the folk elements contained in it. They are:

(1) A special scale, called "Istrian," used in almost all the folk music of this territory. It is also common to the greater part of this chant.

(2) The diaphony, a fundamental characteristic of the folk music of this area, has been adopted for this chant, too, supplanting the unison chant which we suppose to have been used earlier.

(3) The melismatic and decorative figures peculiar to the folk music of this area are found in the liturgical chant.

How did these secular folk elements penetrate into the liturgical chant? The many answers can be reduced to these:

The chant was never fixed in writing. The singers learn it by oral tradition, not from written music. The men who sing in church are those who sing folk songs in everyday life. Consequently the two forms of singing gradually take on the same musical characteristics. (We find the church modes infiltrating into the secular folk music, too.) The process continues almost imperceptibly, since the listeners are familiar with the same style of melodies and modes both in and out of church.

On what lines is this chant likely to develop now? It is not hard to answer. If still left to oral tradition, it will become more and more difficult to distinguish the old, original elements from the folk infiltrations in which they become more and more enveloped.

The folk music elements could not now be separated from this chant. If it were attempted, the result would be a dead form of music, quite alien to the people. As it is at present, this chant is living music, the fruit of centuries of artistic creative work, bearing the stamp of the people who have gradually eliminated unacceptable elements, replacing them with what is their own.

So the people who have created a special style of liturgical chant both inspired by the spirit of the Church and imbued with their own spirit. It would be a great loss and wrong to try to deprive them of it.

In planning our recording and research we should mainly, and perhaps exclusively, pursue this object: the scientific investigation to ascertain how this chant appeared in its original form and perhaps in some of the later stages, and to what influences we must attribute its present form. Recordings of this chant in its present form could be used as the means of transmitting it to later generations. But we ought not to put artificial obstacles in the way of its further development.

Orthodox Church Chant.

The Orthodox Church in Yugoslavia follows the Eastern (Byzantine) rite. The liturgical language is Old Slavonic, but it differs somewhat from the Croatian (glagolitic) form of that language. The liturgical chant derives from the old Byzantine melodies, based on the old Greek modes, and the principle of composition is that certain types of liturgical songs have the same melodic formulae but they are connected in different ways.

As the melodies can be divided into eight groups according to their scales or "voices" we can conclude that they were originally composed in the old church modes.

To-day they are, however, so pentrated with folk music elements that only faint traces of the old scales are discernible in the melodies of some "voices." The phrygian mode is a case in point. In early times the main characteristic of melodies in the phrygian mode was the descending minor second in the melodic cadence at the end of the melody. Such cadences with descending minor seconds we now find in melodies of the second, fourth and sixth "voices." But to-day so strong is the influence of secular folk music that the final of the melody is no longer the tonic but a third, because of the new element which has entered the singing: the diaphony in thirds. This diaphony changed the phrygian mode into something quite different, which is not even to be found in modern music: the mode in which there appears both a major third and a minor sixth, that is to say, the major-minor scale, peculiar to Yugoslav folk music.

Similar changes occurred with the other modes, too. One of the most important infiltrations is the *oriental tetrachord* in the Fifth mode and the first type of the Sixth mode. It is quite significant that this did not penetrate into the oriental liturgical chant further East, but only here, and indirectly at that, by way of our secular folk music into which it was taken from the Orient with the coming of the Turks to the Balkan Peninsula.

Research is being carried on by our folklorists into other folk elements in this chant. But there are many difficulties to be faced, particularly as not enough of the old melodies have yet been taken down.

There are almost no old written books of church music, so it would be very difficult to reconstruct the original melodies used at the beginnings of Serbian liturgical chant. Even in the following centuries writings on this are very rare. More recently, Kornelius Stanković (1831–1863), Stevan Mokranjac (1855–1914) and Kosta Manojlović (1890–1949) took down a large number of these melodies. It is difficult to follow changes that took place over several centuries if there are no written documents. Even more so, as we know that some slight cause can produce great changes of the melodies and the style of singing. An example of the great changes that can take place in the style and structure of the melodies in a short time is given by Stevan Mokranjac. He says about the special style of singing during his childhood: ". . . these melodies were full of ornaments, of melisma and so-called trills, and as I am so imbued with the spirit of these melodies, I kept these old melodic figures in many places even in this *Oktoenos*. . . but in this edition (*Oktoenos*, 1908) I have eliminated all trills, ornamentations and exaggerated vocal embellishments on certain tones such as our old singers so like to use." After 1908 this simplified version of Mokranjac was used for teaching liturgical singing. So the melismatic style of the old melodies was in large measure lost, and was replaced by a new, simple style of singing, probably of less value from the artistic point of view. This action of Mokranjac shows how well-meaning but inappropriate interference

in traditional music—even by a learned musician—can considerably alter the style of folk and church music.

Another important infiltration into liturgical chant from secular folk music is the diaphony. People started to sing the liturgical songs in two parts just as they were accustomed to sing their secular song, and this influence was felt on the Serbian church in particular. It came about quite simply, since oral tradition has remained the main method of handing these melodies down from one generation to the next. And because of the oral tradition, many variations have arisen, so much so that in some areas there has developed a distinctive chant, quite different from the general one. And that will continue unless there is some compulsory unification of the chant.

Is such a step necessary? I think not, because with compulsory unification many interesting variations might be eliminated. Moreover, it would mean that the community as a whole would cease to participate in the further development of this chant.

Conclusion.

In Yugoslavia there are three types of Christian liturgical chant. We can only guess at their sources: for the Orthodox Church from the Byzantine, and for the two Roman Catholic, from Ambrosian or Gregorian chant.

As in both churches in the old days the people participated closely in the liturgical chant and as none of these chants was codified, they did in the course of centuries take over many elements of the folk music, but each church did so in its own way. Each has its own special style. If an attempt were made to change or reform this style, the very existence of these chants might be imperilled.

This must not, however, hinder our research into these chants, so that we may gather exact records of their present state, with all possible variations, as the basis for the scientific analysis of their historic and aesthetic elements.

Dr. Michaelides (Cyprus) made three references: (i) to the influence of the Greek Orthodox Church in Yugoslavia and their eight modes; (ii) to the folk style in church chanting in Greece and the Islands especially in villages where there are no professional chanters and conversely to the intrusion of the church style of chanting into their secular songs; (iii) to the fact that Byzantine chants are melodic with a drone-bass called "ison" sung by one assistant or more.

HARP SONGS FROM UGANDA

by

K. P. WACHSMANN (Uganda Museum, Kampala)

illustrated by recordings

It is not merely a matter of personal taste or accident, that the choice for a programme of folk music from Uganda should have fallen on harp songs. The Protectorate of Uganda may well stake a special claim. It forms the south-east corner of the area of distribution of the harp. No harps seem to have ever existed south of the equator or further east than Mount Elgon. This corner is as large as the United Kingdom. It is inhabited by twenty-five tribes, a population, in other words, of many nationalities but united politically and economically. Of these twenty-five groups, twelve count the harp amongst their national instruments. So Uganda is *geographically* an outpost of harp-playing, but *musically* it is a centre in which twelve different groups contribute as many different modes of expression. In to-day's programme we shall limit ourselves to five examples which were chosen because they occupy extreme positions in the range of tribal styles.

The first record comes from the Gwere, a small Bantu tribe in the south-east. The instrument is used by professional entertainers as an accompaniment to the dance. The dance to which it belongs is erotic in character and the thematic material of the music appears to be closely linked with the gestures of the dancers. The rhythm is simple but the tempo is exciting. The harp has six strings, tuned to intervals which divide the eighth into four steps, a tuning pattern found nowhere else in Uganda. The steps tend to be equal. There is no attempt to use these intervals for the construction of simple polyphony. In fact, the player avoids sounding two strings simultaneously. I think there is a direct correlation between the rapid manipulation of the strings and the absence of concord, however simple.

Bow-harp Otongoli, player Sisye, song Okume Nesibe.
(Uganda Museum 50.247B.)

The next example comes from neighbours of the Gwere, the Tesot. The Tesot are Nilo-Hamites who drifted into their present location as recently as two hundred years ago. They have since given up their nomadic way of life and turned to agriculture. As far as one can tell the harp did not form part of their nomadic equipment, but to-day is looked upon by the people as an authentic Teso instrument.

In contrast to the previous piece the accompaniment executed on the six-stringed instrument is slow and the notes plucked on the strings are few, and under these conditions the harpist finds it opportune to strike two notes together and to give a sensation of primitive chords. The singing is remarkable on account of the frequent use of vocal tricks, which have no relation to the words. Vocal tricks are common in most harp performances in any part of Uganda, but whereas elsewhere they play a modest and strictly personal role, in Teso they overshadow everything else.

As a rule the musicians are men, but in Teso women also play the harp for pleasure. Teso harpists are enthusiastic amateurs.

Bow-harp Adeudeu, player Nasaneri Okolomong, song Edile.
(Uganda Museum 50.347C.)

The next example takes us to the extreme north-west of Uganda, where the Nile leaves Lake Albert and turns north on its course towards the Sudan. The performers

are Alur, a Nilotic tribe. They are playing a dance song on two harps, a tune which actually is not a solo piece, but forms part of the trumpet ensembles. In the recording the harp tune is followed by a recording of a trumpet dance. Here again we find that two strings are plucked simultaneously. The tempo is slow. The instruments have seven strings tuned to the same sequence of intervals in an approximately pentatonic pattern, but one tuning is a fourth lower than that of the other. The musicians are amateurs, in this case a chief and his deputy.

Bow-harp Adungu, song Panyicoo Manja Ndaku Oyer.
(Uganda Museum 50.022.)

Example No. 4 comes from Ganda, the largest tribe in the area, which gave its name to the Protectorate. The status of a harp-player in Ganda is very exalted. As a rule he is an official of the royal household, but chiefs of sufficient wealth and importance may keep a harpist as a retainer without incurring the King's displeasure. There are very few of these men and the manual skill required in Ganda is considered beyond the reach of the ordinary person.

The atmosphere of this piece is very different from those from the Tesot, Gwere and Alur. Everything is done with great artistry. The thumbs and forefinger of each hand play a theme or counterpoint, but with the exception of notes duplicated in octave parallels, no two notes are ever struck together; the two themes are interlaced like the fingers of folded hands. These themes are occasionally very extensive but they are never improvised. The voice sings the words in clearly separated units which can be distinguished from each other not only by their melody or shape but by the change in register or vocal technique, from unit to unit. This lends itself to the creation of extended poetic forms.

Great care is lavished on the tuning of the harp, which has eight strings. It is pentatonic, and there can be no doubt that the intervals are meant to be equidistant. This is not a matter of theory but of practice. The timbre is another point of importance. The buzzing sound in the recording is not a fault in the electric circuit, but is demanded by aesthetic principle, which a good harpist must respect.

Bow-harp Enang'a, player Temuseo Mukasa, song Akawologoma.
(Uganda Museum 49.046.)

The last example comes from the Konjo, a tribe in the foothills of Ruwenzori. Although they belong geographically to East Africa, their material culture has much in common with that of the Congo. The tuning of the Konjo harp is heptatonic on eight strings. The tuning process merges imperceptibly into the actual song. It is as if the moment the musician touches the strings he is drawn into music.

Bow-harp Kinanga, player Samwiri Kibali, song Ekisunga.
(Uganda Museum 50.512.)

I have limited my description of the recordings to the most obvious features which may lend themselves to comparison with folk music from countries other than Uganda. To these could be added data of more local interest drawn from tribal tradition. But to place the five recordings against a background of music history is not yet possible—beyond an intelligent guess here and there.

Miss Russell-Fergusson (London) said she was compiling a history of the harp in photographs and asked if there was a reason for these harps having eight strings.

Dr. Wachsmann said that he had not found any deep significance in the number eight—actually the "sacred" number in most parts of Uganda is nine—and that it probably depended on the structure of the music. Replying to Professor Bayard (USA) he said that the harp was struck with the fingers, and in answer to a question from Mr. Christensen (Berlin) he described two types of arched harp without a pillar.

Professor Cherbuliez (Switzerland) asked if there was any relation in construction with the harps of ancient Egypt due to the migration of tribes from north to south of Africa. Dr. Wachsmann said there was a theory that the geographical distribution of harp types from the source of the Nile westwards did correspond to the historical sequence of ancient Egyptian harp types. The most eastern type corresponded in many details with one particular Egyptian find described recently by Hickmann, but there was no information about its function and place in Egyptian musical life. The size of the sound-bowl in the earlier types depended on the sizes of the local tortoises from which they were made. He mentioned that the method of playing the harps differed from the ancient Egyptian but could be likened to Sumerian, Javanese and Indian harp-playing.

Mr. Douglas Kennedy (UK), referring to the Buganda style of playing, asked if this was controlled by professional teachers, and Mr. Laade (Berlin) asked if the harp was only used by professional storytellers and poets. Dr. Wachsmann replied that in Buganda the royal tradition (Court style of playing) was very strong but that there was no formal instruction or creation of poetry as distinct from the harpist's performance. Harp-playing became such an esoteric profession that it was almost impossible to pass the art on to the younger generation. In most other tribal groups the position was much more normal, but there, too, teaching the harp and the tradition of poetry to the accompaniment of the harp consisted in slow absorption rather than formal instruction.

THURSDAY, JUNE 30—AFTERNOON.

Chairman: Dr. K. P. WACHSMANN (Uganda Museum, Kampala)

SINGING CONTESTS IN CENTRAL ASIA

by

E. EMSHEIMER (Musikhistoriska Museet, Stockholm)

IN the last few decades much zeal and subtlety has been expended to show that Homer's age and world signified not only a beginning, but at the same time also the end of a long development, whose oldest historical origins lose themselves in the mists of uncertainty beyond the Doric migration of the twelfth and the Mycenian culture of the fourteenth centuries B.C. It is being more and more clearly realised that Homer's great epic poems did not originate from nothing. Rather is it the truth that old traditions were here fused to form something entirely new, independent and personal. To trace these old epic traditions has been the goal of several gifted writers. About twenty years ago it inspired Milman Parry[1] to undertake his journey to Yugoslavia, in order there to study on the spot the heroic epic song that in his opinion is still closest to the traditional type which led to the creation of the Homeric epics. Others, again—even if not in opposition to Parry—have attacked the problem from what are nonetheless different points of departure. Thus the Swiss researcher Karl Meuli[2] attempted to show it as probable, in the light of early historical and ethnological investigations, that the predecessors of the epic singers of ancient Greece were the shamans, as these have been known to us until recent times in the cultures of northern and central Asia. Further, he interpreted the sense of ancient Greek sacrificial customs and the origin of the Olympic games in terms of recent customs among arctic hunting and central Asiatic pastoral cultures.[3] A recent supposition, finally, by Walter Wiora[4] points in the same direction. In accordance with this, the agonistic basic element in ancient Greek music has its roots in archaic pastoral life, which through delight in competition and excelling gave rise to an inner circle of musical élite. We may try to illustrate this supposition of Wiora's with a concrete example.

Let us first undertake an excursion into the vast steppe region of central Asia, where to this day there survives among the Kazakhians and the Kirghis a pronounced culture of pastoral nomads whom the implacable severity of Nature has forced to cling to an archaic form of existence. Among these two peoples the loveliest flower of leisure, to wit, poetry is, along with horse-racing and other competitive games, passionately cultivated. It is unfortunately not possible to enter here into a discussion of their epic traditions. To-day we shall deal above all with the specifically agonistic features which give such a characteristic stamp to the musical culture of these two nomadic peoples.

A prerequisite of—indeed, the fundamental condition for—this agonistic character is the occurrence of a group of professional singers, the so-called *akyns* or, as they are also called, *yrchi*, who were originally drawn from all classes of nomad society. It is, strictly speaking, not quite accurate to refer to them as "professional singers," as it is only very rarely that they earn their living exclusively by singing. They do not form a separate group, but make an appearance only in connection with certain festivals, after which they resume their usual way of life as pastoral nomads.

This notwithstanding, all these *akyns* are professional inasmuch as they learn their art from old and experienced singers, go through a definite school and thus as it were in the sense of the Homeric term form a "corps of singers." It is only later, after a public victory in competition with others, that they receive general recognition and have the right to use the epithet *akyn* as a title of honour or mark of rank which clearly determines their social position in nomad society. The *akyns* roam about the country in the same way as did formerly the rhapsodists of ancient Hellas. Alone or, more rarely, in pairs, they wander about on foot or on horseback in the tent-camps, where they are always and everywhere received with reverence. And just as in the Odyssey "God has given the song to the singer," so, too, the Kirghis and Kazakhians regard their singers as being, so to speak, a higher race of men: beloved or else—as is the case with the shamans of Siberia—persecuted by supernatural powers that bestow upon them their inspiration and the wondrous gift of song. In former times they, too, did not disdain to enter the service of feudal lords or the elders of the tribe, to live with them in exchange for good quarters and food, esteem and rich gifts, only, it is true, in the majority of cases to return to their tents and as genuine *demioërgos*, as "Masters among the people," to cultivate the art of song.

The most important school in which the experiences of the old *akyns* are imparted to the younger singers, where above all those who have already been victorious in competitions make an appearance, are the great common festivals, the so-called *toj*, which are attended by thousands of pastoral nomads from the surrounding steppe, and which are to a certain extent analogous to the festive games of ancient Hellas. Here, amongst others, also the singers compete with one another, in the so-called *ajtysh*, crossing words with one another in witty improvisation and deploying all their virtuosity. What an *akyn* had according to old tradition to know as a vocal improvisator has been expressed by the great Kazakhian rhapsodist Dzhambul[5] in his autobiography in the following words:—

> "He had to know all the tribes and families, all the tribal elders, all place-names and events. He had to be thoroughly familiar with all the questions of the time. Ready wit and resource, the ability to give quick answers—these were accomplishments without which the *akyn* found no popular esteem."

Thus, like Phemios in Homer's *Odyssey*, he had to be an "informed man," the memory of his people.

> "Further, he must have sang-froid. Even when he was jeered at and when mockery was heaped upon him he must always remain calm. He might not, moreover, intoxicate himself with others' melodies, he must have a voice of his own, and must 'measure the earth with his own ell'. His every word must hit the mark like a dagger thrust. Nor might he feign emotion that he did not feel; he must take the words from his heart as water is taken from the source."

Besides the *agon* of the individual *akyn* there is frequently the competition of the groups: of the clans and of the tribes.[6] In this connection the singers feel that the numerous members of the gens or tribe in question who are present are eagerly attending to their every word, and that their defeat brings disgrace upon the gens or the tribe. As a general rule, the victor is the one who reduces his opponent to silence. But it is not only ingenuity, wit and the mastery of the poetic means of expression that are decisive for the public acknowledgement of the singer as the victor in a contest. Also his musical accomplishment play an important role. So, for example, Dzhambul was defeated by a great Kirghizian *akyn* who played wonderfully on the *komus* or the *domra*, an instrument resembling the balalaika.

In singing, on the other hand, he was easily able to defeat his opponent.[7] In this connection it may be briefly mentioned that the Kirghizians are also familiar with the antithesis which is perhaps concealed behind the ancient Greek designations *aïdós* and *rhapsode*. For to the singers—*akyns*—are contrasted as a special group the orators—*chechen*, who compete with one another in eloquent speeches; or again we have the *dzhomokdyn*, the tellers of epic poems, who are contrasted with the *manaschi*, the chanters of the famous Kirghizian epic "Manas."[8]

These great common festivals thus provide the place where the Kirghis and Kazakhians develop their talents in various branches of art, form from their midst an élite and bestow upon those composing this the reputation of acknowledged singers. A defeat in open competition is frequently tantamount to the death of the singer in question as an *akyn*. Many, at all events, stop singing and playing as soon as they have suffered a defeat. And conversely, a victory implies honour. The listeners feel it incumbent upon them to give presents to the victor. This is not, however, a payment, but an honorary gift in the form of concrete presents such as costly robes, or camels, horses, cows and sheep; gifts as signs of reverence and gratitude, comparable with the iron tripods and other costly objects that in Homeric times were given to the victors in vocal competitions. Over and above this, the singer's reward is his celebrity, that spreads far over the steppe. "In the steppe," says Dzhambul,[9] "the song is a mighty power. It is irresistible as the tempest." It spreads with him. Thus to this day the songs of great *akyns* of the past are still sung, and they are given a name that unequivocally indicates their authorship.

Singing contests in central Asia are by no means confined only to the Kirghis and the Kazakhians. One finds them also among other peoples speaking Turkman dialects; thus among the Telengites in south-eastern Altai under the name of *chenezh-kozhandar*,[10] among the Shor,[11] among the Yakut living in northern Siberia[12] as well as elsewhere in the south-western parts of central Asia, as for example among the Turkomans,[13] and, finally, also among the Azerbaijanis.[14] But they do also occur among non-Turkman peoples, as for instance among the Iranian mountain Tajik in the high valleys of the Pamir,[15] where they are integrated as a permanent feature in the wedding ritual. Nowhere, certainly, are they to this day so richly and beautifully developed as precisely among the pastoral peoples proper of central Asia, viz., among the nomads of the Kazakhian and Kirghis pasture regions.

A common musical poetic frame seems to unite the *aïdí* and *rhapsodes* of ancient Hellas with the *akyns* of the Kazakhians and the Kirghis, the *agones* of the Homeric era with the singing contests of Central Asia, despite the distance in time of almost 3,000 years and notwithstanding the difference in the linguistic and ethnic origins. There are, at all events, numerous points of agreement; and these are as clearly apparent as may in the circumstances be expected. But this distance at once becomes considerably smaller if we consider that the Hellenic tribes were essentially at the cultural level of pastoral nomads when they migrated from the north to their new home on the Balkan peninsula. Thus there is support for the supposition that in the *agones* of the Homeric era—just as Karl Meuli[16] has shown for the Olympic games—there had persisted the element of an ancient prehistoric pastoral culture which subsequently, i.e., in the period of fully developed Greek culture, and with a new significance, flowered so magnificently.

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Dr. BARBEAU (Ottawa) asked if these song-contests were similar to those held by the Eskimos of Hudson Bay where two men met face to face with drums and continued to revile one another until one was silenced. (*Examples given.*) Dr. Barbeau added that these Eskimos had migrated through the centuries from Central Asia via Greenland.

Dr. MICHAELIDES (Limassol, Cyprus) said that in his country there still existed a type of song-contest usually held at Fairs between popular singers (rather like the ancient rhapsodists). The two singers would stand opposite each other and begin to improvise on a given subject set by a board of adjudicators or chosen by one of the contestants. The melody would remain stable and after, usually a distich, praising his own art and denigrating his opponent's, the opponent had to reply immediately, and so on until one would retire or the judge would proclaim the winner. Mademoiselle MARCEL-DUBOIS (Paris) mentioned similar contests in Corsica, the Basque country and in Brittany. Dr. R. WOLFRAM (Vienna) referred to the *Schnabelhüpfel*, which usually ended in a real fight, and to the *Hutsingen* in Bavaria and *Scanderin* in Iceland when each singer must start the next verse with the last letter of the one preceding. Miss V. KINGSLEY (London) mentioned the *cantores* of Brazil.

The CHAIRMAN said that these battles of wits and songs, also the wrestling and slanging matches referred to by previous speakers were probably of a different origin from the singing-contests which were the subject of Dr. Emsheimer's paper.

Dr. MICHAELIDES mentioned the musical contests of Pythia which kept always to the same subject: the battle between Apollo and the dragon, Python.

Summary

SONGS OF THE SLOVAK MOUNTAINS

by

KAREL PLICKA (Institute for Ethnology and Folklore,
Czechoslovak Academy of Science)

Illustrated by slides and gramophone records and by members of the group "Jasenka"

From time immemorial the Slovak folk song has developed as an original expression of the creative genius of the Slovak people. They were shepherds and tillers of the soil; their songs have preserved their ancient and independent character right up to the present day.

As a result of the circumstances which, even up to the nineteenth century, isolated the country from the surrounding world, most of the ethnographic wealth of Slovakia has been preserved in its fundamental forms.

However, the two great wars have cut very deeply into the patriarchal forms of life in this region. A rapid modernisation of life appeared in all fields, and finally, the socialisation and industrialisation of the country has changed its expression in many ways.

To find the old art of the people to-day we have to go to the mountainous regions of the Carpathians, the High Tatras. Deep in their side valleys which are closed at one end, a natural reserve of the cultures of the ancient times has survived. In the valley of the river Váh—one of the tributaries of the Danube—we find ourselves right in the heart of the most conservative Central-European Slavonic culture. Not only the national costumes but also the many different customs give us a glimpse of the ancient Slavonic past. The room with the old-fashioned fireplace is evocative of an impression of past centuries. The mother with her baby in the linen cradle is singing a lullaby to an ancient tune known to the generations that have passed. The Slovak countryside still provides a picture of biblical beauty. It is the home of songs that sprang to life as a component part of the heavy work in the fields.

The shepherds of these mountains have their own ancient musical instruments, their own modes, their own sense of pitch. They seldom heard foreign music—they did not imitate it. We can safely say that it is a question of an independent, and, up to the present day, a really live folk art, which has fundamentally developed on its own. All the old modes they use are of local origin and arise from the shepherd's pipes in common use in this area. These modes and their intervals give the songs their old-fashioned character and surprise us with their unexpected modulations, turns and pitch. The flattened mixolydian seventh is most typical for the whole of this region. This seventh is given by the large shepherd's pipe—known as the *fujara*—which usually has three holes. This pipe has given many of the songs not only this peculiar mode, but also their instrumental character.

The dancing-songs of the mountain shepherds are typical examples of the "parlando" singing which often seems only to outline the melody of the song. If the dancer sings out or tries to make the musicians play his favourite melody, his voice is heard indeed. The village youth sing love songs, pastoral songs and epics of the legendary brigand heroes of their mountains, dating from the eighteenth century.

Now let us turn to the melody composed for the acoustics of the open spaces. The purpose of the mountain singing is basically different from that of the music of the plains. In order to make the sound carry far, it has to be concentrated; above all, the range of the melody has to be kept within its essential limits. Of course, these songs only produce their full magical effect when sung out-of-doors, where they have originated. Their composition matches, in a perfect way, the character of the wide mountain spaces. This is the kind of song of which the Czech composer Janáček said: "There are some songs which can only be accompanied, in place of an orchestra, by the wind with all the live sounds of the tree tops, and of the dry stubble, and of the verdant meadows."

The simple village singers know, by instinct, the acoustic effect of these songs. This is manifest in the character of their remarkable texts, of which I quote only one of thousands:—

Is it the bells ringing,
Or, the organs playing,
Or, the girls in the mountain singing?
"No, the bells are not ringing,
The organs not playing,
It is only the girls in the mountain singing!"

EUROPEAN SONG-DANCE FORMS

by

RICHARD WOLFRAM (University of Vienna)

illustrated by lantern slides and dancers from Upper Austria

To-day the dance with singing as the sole accompaniment no longer plays a very great part with the majority of the European nations, but there is no doubt that the song-dance was formerly one of the most important forms of dancing and probably it is the oldest dance of mankind.

Here in Scandinavia we are in a part of Europe where the song-dance has a great history. We know that many of the wonderful songs in S. Grundtvig's great collection, *Danmarks gamle Folkeviser* (11 vols., Copenhagen, 1853–1938), were also used as dance accompaniments in the Middle Ages and in the following centuries. And we have evidence that this was the case also in Sweden and probably in Norway, too, because the main region where such song-dances are living to-day, the Faroe Islands, has a Norse population. The tradition there is very old, and ballad-dancing is the main dance form. In Sweden I have just come across traces of an old song-dance tradition which was practised in the district of Dalarna where only two generations ago the same steps were used as those performed in the Faroe Islands.

In Denmark there are a few survivals of these dances: in the Isle of Manoe, for example, the so-called "Trinddans" with a step varying a little from the Faroese tradition, but obviously connected with it.[1] The "Tospring" also used Faroese steps but is now danced to fiddle-tunes.[2] On the other hand, there was a renaissance of the song-dance, based on the Faroese tradition, in Norway and Sweden at the beginning of our century. The forms of the dances were developed and given greater variety by Hulda Garborg, Clara Semb and Inez Mallander.

In Germany, also, there existed such song-dance traditions in bygone times; for example, the famous "Lange Tanz" at Dithmarschen in the sixteenth century. And Dr. Hans von der Au, the best German folk-dance specialist, discovered song-dances still living in the mountains of the Spessart and Odenwald. Amongst them there was a danced ballad, as well as the lyrical songs which nowadays are predominant among European peasants.

The Middle Ages also give rich evidence of song-dances from Germany. Perhaps the most interesting are narrative dances, where the chief persons as soloists mime their roles in the middle of the ring. Such dances were called "Leich." The word corresponds to the Anglo-Saxon *lac* and the Scandinavian *lek*. To-day *lek* means play, but the Anglo-Saxon *lac* has also a religious and ritual meaning, not only "play" as entertainment. Probably the ancient Greek tragedy, too, has developed from song-dances of a similar kind. In Greece in the oldest examples the chorus played the main part, and next we find one solo player, then two, then three, and so on.

Song-dances of a ritual character were probably also the dances mentioned by the Gallo-French rhetor Apollinarius Sidonius in the year A.D. 460. He describes a wedding of the as yet heathen Germanic Franks in France. And he says: "from the near bank of the river the barbaric wedding songs were heard, and the bridegroom married his bride amid dancing." A song-dance was therefore one of the main ceremonies of the wedding. Until now in many European folk traditions, Austria among them, the "Brauttanz" is one of the most important traditional

wedding ceremonies confirming the legal contract. And the Scandinavian word for wedding, for instance, Swedish "bröllop," as also the old German "bruthlauft," is derived from the wedding *dance*.[3] That shows the importance of the ritual dance in the wedding ceremonies.

The Scandinavian experts think that the origin of the song-dance, as represented by the Faroese tradition, is derived from France.[4] They substantiate their theory by the lack of early reports of the dance in the North, whereas the French "carole" was flourishing, especially at the time of the trouvères. In the same way as French influences in the so-called "Minnesang" spread over Germany, similar influences may have affected the chain-dance, which is thought to have reached the North by way of England.

There were two kinds of this dance, a quieter one called "carole" in France and "Tanz" in Germany, and another more gay and lively called "espringále" in France and "Reigen" in Germany. Corresponding to these dances are two on the Faroe Islands: the "Trókingarstev," which is seldom danced to-day, and the "Stigingarstev."

A Faroese dance-chain always forms a closed circle that advances clockwise. As it is mostly danced in small rooms the circle becomes indented in the most complicated way. Dating from the Middle Ages, too, when the French "carole" flourished, are pictures of the song-dance in Germany; for example, the famous fresco in the castle of Runkelstein in South Tyrol. Here, also, the line seems to be bent inwards. In Scandinavia we find frescoes of chain-dances in several churches: for instance, the church of Oerslev from the year 1380.

I do not think, however, that the derivation of the Scandinavian chain-dance from France is absolutely convincing, for it is based, for the most part, on a conclusion "ex silentio": the lack of reports from earlier times. But we can counterbalance this if we take pictures into consideration as well. There is a widespread opinion that the North was not fond of dancing. However, the rock-drawings of the Bronze Age in Sweden and Norway tell quite a different story. It would lead me too far were I to quote all the sources. I dealt with them in chapter eight of my book on the sword dances.[5] Among the rock-drawings are also two or three that can be interpreted as chain-dances.

Of course, we cannot be sure that it was also a song-dance. But it is more than probable, for there is no player in the pictures as there is in other rites on rock-drawings: for instance, from the Kivik tomb. Another song- and chain-dance may be seen on the ring from Roga in Mecklenburg from the fifth period of the Bronze Age, on which nine dancing men are represented holding each other's hands. Perhaps it is intended to portray a mythical, ritual dance, for at the back of the ring two dragons are depicted guarding a woman. As a matter of fact, chain-dances were widespread in the Bronze Age. From Cyprus come terra-cotta statues of about 2000 B.C., on which chain-dances are represented; obviously cult dances of priests. One of them is danced round a tree.

Homer very beautifully describes such dances as are represented on old Greek vase pictures: one man plays and sings, the others dance round him in a circle, or boys and girls move to and fro in ranks. "The divine singer," Homer says, "sang to the sound of the lute and two dancers began the song and spun round in the centre." Here we find the general round-dance with special leaders of both singing and dancing.

In my opinion, dance-forms of an elementary nature can live thousands of years. One such is the chain- and song-dance. A Greek picture from Ruvo (400 B.C.)

shows a chain-dance at a funeral. In modern Greece as well as in southern Italy such dance-forms, looking exactly like the old picture, are still current and are called "Tratta"; for instance, at Megara. We saw an example from Yugoslavia at the conference at Opatija.

In Europe there are various kinds of song-dances, some of which are not intended merely for amusement but are rooted in ritual. This is the case with the Slovene dance of girls round the figure of the "Zeleny Juri" (Green George). On many tombstones of the old Bogumil graves in Yugoslavia we also see the chain-dance. Perhaps it was connected with the funeral or with the cult of the dead. In Russia we find numerous song- and chain-dances called "Chorovod." Some of them are also mimetic, for example, the "Lenteja" also has soloists in the middle of the ring.

Professor W. Wiora has stated in his brilliant new researches[6] that the famous dance round the church on Christmas night of the German village of Kölbigk dating from 1020 is a ritual dance. We possess one stanza of this song, which in Latin runs as follows:—

Equitabat Bovo per silvam frondosam,
Ducebat sibi Mereswindam formosam.
Quid stamus? Cur non imus?

Evidently a leader's stanza with a refrain. It is fairly certain to be a ritual, connected with the wedding ceremony. This early specimen dates from before the culmination of the French trouvère period and is based on old ritual traditions. It is obviously of native origin and not a French importation. Its consequences are therefore far-reaching, because the narrative song-dance is thus proved to be native. We can claim this form of dance as the common property of all European nations, not merely the invention of a single people.

Song-dances in various forms still exist in children's singing-games to-day. Originally, many of them were also danced by adolescents. For instance, in Sweden they are danced round the Maypole at Midsummer. The topic of many of these round-dances refers to love and wooing and is obviously not connected with childhood. Mimetic elements in these round-dances are strongly marked. Individual persons step out from the circle, choose their partners and dance with them. Or actions are mimed as indicated by the singing circle.

Yet it need not necessarily be the circle arrangement. For instance, the dancers may stand in two rows opposite one another, alternately going forwards and backwards. This was the case with a mimetic song-dance "Bibera" from Yugoslavia, seen at Opatija, in which the girls imitate sowing, reaping, and so on. We saw other Scandinavian examples at Oslo from Iceland and the Faroe Islands ("Hoffin og Alfinn," resembling the Swedish "Simon i Sälle" and the German "Herr aus Ninive").

There are different possibilities of expression by mimetic actions. They may even lead to a performance of complete little dramas with persons acting in the middle of the dancing circle. For instance, the thirteenth-century French dish from Limoges (in the Kunstgewerbe-Museum in Vienna) represents a king and queen or a princess and a king's son in the middle of the circle of dancers. Many of the old *Leich* were apparently of the same kind. Thus, a dance from Trebinje in Yugoslavia, which we saw at Opatija, showed the same circle with persons miming in the centre.

We may therefore divide the song-dances into two principal kinds. First, those in which the singing chain always moves in the same way and without any miming. Curt Sachs calls it "pictureless" (*bildlose*) round-dance. Secondly, song-dances with

mimetic elements. Each influenced the other in many ways during its historical development. Not only the Faroese dances but many French "rondes" belong to the "pictureless" round-dances. But, as Dr. W. Salmen has stated, there is also the possibility of a development in which the mimetic elements have been lost.

Finally, a few words on the dancing steps. In the chain-dances we find very different kinds of steps. In dances accompanied by instruments the "chain" often dances a simple ground-step while the leader performs very complicated variations, especially in Greece. In the district of Parnassus I saw the same dancers perform a song-dance afterwards without instruments. Here they formed a closed circle and the steps were the same as on the Faroe Islands. What a surprise!

The Faroese step is a six-time step: two steps to the left, one to the right, causing a characteristic swing of the circle. The same step is also found in chain-dances accompanied by instruments; for instance, in the Yugoslav "Vrličko Kolo," in the Montenegrin "Zetsko Kolo," in the Rumanian "Horas" or in the Sardinian "Ballo Tondo." The same step is already described in France in Arbeau's *Orchésographie* (1588) as "Branle simple." However, it seems to belong to the song-dance in particular. The relatively simple, rhythmically swinging movement does not distract attention from the topic of the song, but nevertheless offers possibilities of variation. According to its content it may be danced silently or with jumping and stamping.

This step seems to be the most important one in the Scandinavian song-dances. At least, this is so to-day on the Faroes. But there must have been others; for instace, the "Vikivaki" in Iceland. It seems to correspond to the forwards and backwards swaying of the two seated singers in the Finnish Runic songs of the Kalevala tradition.

The Faroese step—if we may call it thus—is probably also to be found in ballad-dances from Pomerania and on the Lower Rhine about 1500, as Dr. W. Salmen informs me. But we have succeeded in finding it in the present folk tradition of Germany too. I came across a description of the so-called "Reihen" in the Allgäu (Württemburg), quite near the Tyrolese frontier where the country is already alpine in character. About 1865 the song-dance was customary there in large circles with the same step, twice left, once right. I asked my friend Dr. F. Quellmalz, who recorded folk-songs there on the magnetophone, to investigate this kind of dance. He succeeded in finding an old woman, eighty years of age, who could show him the step. It was the self-same step. Slightly different from the Faroese is the continuous swinging of the hands, which makes the impression that one is being supported by the melody. Descriptions of sung "rondes" from Normandy round about 1900 also mention this rhythmic swinging of the arms backwards, and forwards, and the Danish "Tospring" also uses this swinging movement.

The rediscovery of the Allgäu "Roje" (*Reihen*) has caused a complete renaissance of the song-dance in southern Germany. To-day, this type of dance is spreading among the young people, passing from one district to the other without any external pressure. It is a very satisfactory phenomenon: a proof of the vitality of elementary forms. The chain-song-dance with the Faroese step is apparently an elementary form of this kind and is probably a very ancient common possession of the European nations.

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Miss Louise Witzig (Zurich) cited examples of song-dances from Valais, Canton Fribourg and Gruyère, and Professor Cherbuliez (Zurich) mentioned seventeenth- and eighteenth-century song-dances of the Engadine.

Mr. Douglas Kennedy (London) said that in his country the old "carol" tradition had been preserved as children's singing-games, though it was lost as an adult pastime. Mrs. McLain (New York) added that in the United States it could still be found in the play party games among adults which contained all the elements mentioned by Dr. Wolfram: song-leader with chorus; mime and gesture.

Dr. Barbeau (Ottawa) gave examples of similar dramatised songs and "rondes" from French Canada, in particular, "Marie-Picard," a curfew-song.

Summary

SWISS DANCING SONGS*

by

W. S. HUBER (Teachers' Training College, Kusnacht, Zurich)

Folk song and folk dance are both borne by music, in the motive powers of which they originate: in folk dance primitive stepping, leaping and running movements of the dancing individual are accompanied primarily by arranging and intensifying rhythms of manifold percussion instruments, secondarily also by additional melody instruments; furthermore, singing may supervene, which in folk song mostly appears attached to language and with dancing accompaniment. There are, however, a group of songs that, as dancing songs, are either sung during dancing, or, as folk songs, have so near relations to folk dance that they are full of genuinely dance-like movement and have most probably arisen from dancing tunes, which, in a happy hour of overflowing festive joy, were spontaneously worded, i.e. sung with more or less valuable, mostly rather bold, humorous words. In Switzerland we possess a great many songs of dancing character, which, it is true, are but rarely sung as "danced songs" to-day, because along with the old, genuine treasure of folk songs these "dancing-songs" (like the old, genuine folk dances) went out of use and have been revived but recently, thanks to the zealous endeavours of the "National-Costume Groups" (*Trachtengruppen*) and their secretary, Miss Louise Witzig, Zurich, as well as of Mrs. Klara Stern, Zurich, and her "Folk-Dancing Group" (*Volkstanzgruppe*).

*Examples were given by the author in the four national languages (German, French, Italian and Romansch).

GREEK SONG-DANCE

by

SOLON MICHAELIDES (Limassol, Cyprus)

with musical illustrations by P. Shuldham Shaw

DANCE was an art which the Greeks cultivated with love and passion from very remote times. According to Greek mythology, Rhea, the mother of the Olympic Gods, was the first to be enchanted by this art. She, in her turn, taught the dance to her priests, the Kouretes (*Κουρῆτες*) in Crete and the Korybants (*Κορύβαντες*) in Phrygia. Thanks to Kouretes' dance Jupiter was saved from his father (Lucian: *On dancing*). Dancers can be seen on frescoes of Knossos and other monuments of the Cretomycenian Era which means that the dance was playing a part in the societies of the fifteenth to sixteenth centuries B.C. In Homeric times both song and dance were the indispensable embellishments of every religious cermony and of every national or private feast. Even in ancient mysteries dance was a means of initiation. It was considered an exceptional advantage for everybody, especially for those of the higher classes and even of royal descent to be initiated in the secrets of Terpsichore's art. Neoptolemos (or Pyrrhos), son of the famous Homeric hero Achilles, excelled as a dancer and was considered as the inventor of a well-known war-dance, called after his name Pyrrhichos (Lucian). The two sons of the king Alkinoos danced with admirable art at the feast given in Ulysses's honour (*Odyssey*, IX, 370–380). Even gods were praised for their skill in dancing (Apollo, Dionysus). Hesiodus wrote that he saw at dawn the Muses themselves admirably dancing. Ancient writers, such as Plato and Lucian, claimed that dancing exercised a beneficial influence on the health and prevented the early coming of old age. Lucian especially says that dancing is something panharmonic, cultivating the soul and training the body, entertaining and teaching the spectators, offering in one word a spectacle of a higher moral value.

In classical times the art of dancing was developed to its highest degree. Young men and maidens in Athens, Sparta, Delos, almost everywhere, were taking active part in religious or national manifestations. We get an idea of the steps, movements, choreographic combinations and generally of the character of various dances from vase-paintings, bas-reliefs, frescoes, inscriptions, as well as from a few ancient writers who deal with the art of dancing and of various well-known social and popular dances of their time (Plato: *Laws*, VII, Xenophon: *Banquet*, II, IX, Plutarch: *Symposial problems*, IX, 15, Lucian: *On dancing*, etc.).

We may place their dances in three categories: religious, theatrical and social, some of which, as described, present many analogies to modern Greek folk dances.

Dances were danced either by a group or by a pair or even by a single person. It seems that at the beginning groups or pairs of dancers were all of the same sex: but in later times mixed groups were accepted. Such a typical example was the "Ghéranos," a dance invented, according to ancient tradition, by Theseus; it was danced by seven lads and seven maidens who by their movements tried to express the escape from the labyrinth in Crete.

Poetry—and consequently song—was combined with the dance. Famous poets, like Aeschylus and Phrynichos, were accredited with the creation of new forms of dances or, like Sophocles, were praised as excellent dancers.

At the beginning, the dancers themselves used to sing while dancing. But later

on, as, in the words of Lucian, breathing was difficult and the song was interrupted and deformed it was considered more appropriate to separate singing from dancing. Usually then a group of singers were standing in the middle; these dances were called "hyporchematic" (ὑπορχηματικοί). Sometimes one singer alone accompanied the dance. The most frequent case was that of the popular musician who stood in the middle and played the lyre and sang. Homer in his *Iliad* (S. 590–605) describes such a dance. Usually the musician while playing the aulos or the lyre at the same time beat the time by his foot. As it is well known the leader of the orchestra used to fasten on his sandal a sort of iron rattle (called croúpeza—κρούπεζα) for this purpose; that was the first kind of conductor ever known.

Some of their most famous song-dances were the so-called pyrrhic or war-dances danced on various occasions as also in honour of a dead king (Sparta). In this last case besides the exaltation of the war spirit, the percussion of the arms during the dance was intended to chase the enemy spirits. A prominent place was kept by the dances called "gymnopedias" danced by two groups, one of lads and one of men, all naked. Among religious song-dances the paeonic (παιανικοί) were the most important, always accompanied by hymns. There were also song-dances related to almost every manifestation of social and private life. Very popular folk song-dances were the "epilenia," expressing in movements and words the collection and especially the pressing of the grapes by the feet. Another song-dance was the "anthema," danced by two groups in popular feasts in honour of the coming spring. Lucian describes another folk song-dance called "hórmos" which is very similar to a neohellenic folk-dance. In this dance lads and maidens danced together forming with their movements a necklace (the word "hórmos" means necklace).

The passion for the dance was preserved by the Greeks through the ages. In Byzantine times, though the spirit of Christianity did not permit or encourage such displays, the people enjoyed dancing on many occasions, especially at popular fairs and at weddings. One of the folk-dances of that period which has survived and is still very popular is the dance of the butchers (Makelláricos—Hassápicos). But it is during the Ottoman occupation, i.e., between the second half of the fifteenth century and the beginning of the nineteenth, that both the song and the dance regained their place in the life of the Greek people. In our days song-dances play an important part in many national, social and domestic manifestations. In fact, most of the neohellenic folk-dances are combined with song; thus the ancient conception of the union of the three arts—poetry, music and dance—is still alive in the soul of the Greek people. Usually the Greek folk dances are danced by a group of men or women (sometimes mixed) with a leader who leads the dance and often sings in dialogue with the group. The man leader, who in many dances is linked by a handkerchief to the second member of the group, dances with vivid and flexible movements, turns round, bends his body, leaps gracefully and beats his heels with the right hand. He sings the first verse while the rest of the group repeat the same phrase (both music and words); the second verse is then sung in the same way and so on. Sometimes the group is divided in two and sings antiphonally. Very often the place of the leader is taken by each of the dancers—or the most skilled—successively.

The folk dances are usually named after the place where according to popular tradition they originated (e.g., Cretan, Thessalic). Others have a general name or title expressive of a special kind of dance or of the rhythm and the movements of the dance (Syrtós). Others again are connected either with a certain profession or work (dance of the butchers, dance of the sickle) or with a historical event which

entered into the sphere of national legends. A touching example is the famous song-dance of Zálongo sung and danced now in every part of Hellenism. It is connected with a tragic episode of the struggle for freedom. In 1804 Souli, a famous village on the mountains of Epirus, was in danger of falling into the hands of the Turks. The women, in order to avoid slavery and shame, hand-in-hand with their children formed a circle and began dancing around the precipice singing a sad farewell song. When the leader of the circle reached the brink of the precipice she separated herself from the rest and fell to her death; then followed, after each verse, the second, the third until all had perished. A few words of their song can give an idea of the character of this dance:—

> "Farewell! poor world of sorrow, farewell! sweet life. Farewell! little fountains, hills and mountains, and to you my unfortunate Country farewell for ever. . . . Souliot women know not only how to live; they also know how to die rather than submit to slavery."

Some dances have a mimetic action; such is "Tráta," in which the dancers imitate the movements of fishermen while pulling the net. The most popular folk dances are the various forms of "Syrtós" (usually in 2/4, rarely in 7/8) of the "Kalamatianós" (in 7/8) and of "Tsámikos" (in 3/4).

In Cyprus most popular are the two suites of the so-called "Kartsilamá," which are specifically Cypriot dances. One suite is for men and one for women and consists each of five independent dances called First, Second, Third, Fourth and Bállos. The most characteristic feature is the rhythm of the First and the Fourth of both suites. The time is in 9/8 subdivided in 5/8 + 4/8 or sometimes in two ternary bars 3/8 + 3/4. Each suite is danced always as a whole at popular fairs and at weddings by two dancers standing opposite each other. The music is played by a violin accompanied by a kind of lute called "laoúto" and tuned in 5th (c - g - d - a). During the Third dance of the men's suite dancing is interrupted and the first dancer sings a distich (a peculiar double verse). While the melody is constant the text of the distich is usually improvised. Improvisation is a common feature in Cyrprus folklore.

Very often the people around the dancers clap the rhythm and sing. This is particularly the case with the women's dances. Women usually dance in a very reserved manner looking downwards with very light movements of the hands.

Mrs. S. Valgeirsdottir (Reykjavik) found a striking similarity between the Greek and Icelandic songs, including the uneven rhythm but with a difference in that the Icelandic had rhyming sounds which were brought out by the rhythm. (*Examples given.*) The accenting by the right foot marking the uneven rhythm was known to be very old.

Professor Cherbuliez (Zurich) asked whether the dancers' gestures depicted on old Greek vases, etc., had more than a descriptive value or whether this "chironomy" also had a musical note significance. Dr. Michaelides replied that movements of the hands played an important part in dancing but it was not fully known to what extent chironomy was used to express the inner meaning of the dance or the story behind it. It may be said however that it was so closely co-ordinated with the rhythm that it could give the impression of denoting note-values, as suggested by Professor Cherbuliez.

JULY 5TH—MORNING.

Chairman: Dr. SOLON MICHAELIDES (Limasol, Cyprus)

Summary

'RONDES' FROM FRENCH CANADA*

by

MARIUS BARBEAU (representing the National Museum of Canada, the Canadian Music Council and Université Laval)

FOLK dances in French Canada or New France, which here embraces Quebec, Acadia, Missouri and Louisiana, are very many. Most of them are ancient and traditional; they were brought over from the provinces of France in the seventeenth century. But a certain number especially the reels, jigs, and square dances with calls, reflect the cultural influence of the Scottish and Irish settlers in the neighbourhood, after the British conquest of North America.

The illustrations given here feature various types of traditional dances, as they have been recorded by the National Museum of Canada, Ottawa, and the Archives de Folklore, of Université Laval, Québec. They are: I. DANCES ACCOMPANIED BY SONGS, some of them "Rondes," like the medieval "Danse du Rosier," "L'Avoine," "La fille du coupeur de paille," "La danse du mouchoir," "Ramenez vos moutons, bergère," "Petite hirondelle" for girls. Some of these are of the "danse-promenade" or open "rondes" in a file or a ring. Many others belong to a different type, being meant for social games, collective work (with solos and refrains), and lively entertainment for both men and women, for instance: "M'en vas à la fontaine," a fuller song, "Le lendemain que je m'suis marié," a drinking song and step dance, "La liptitou," "C'était la fille d'un cantinier," "Veillez, veillez, Marie Picard." II. DANCES ACCOMPANIED BY INSTRUMENTS, such as "reels," "jigs," "quadrilles," "cotillons," and the now most popular square dances with calls. These are illustrated by "The reel Canada" and "Break-down annoncé," etc.

* Song illustrations were given by the author and dance illustrations by Mademoiselle S. Voyer Montreal) and Mademoiselle A. Dumais (Quebec).

PROBLEMES ET METHODES DE L'ADAPTION SCENIQUE DES DANSES POPULAIRES*

(dans le cadre des expériences yougoslaves)

par

OLGA SKOVRAN ET OLIVERA MLADENOVIĆ ("Kola," Belgrade)

DANS le domaine de la danse populaire en Europe, il est de fait que le rôle des danseurs non-traditionnels revêt une importance croissante. L'ampleur de ce rôle dépend, entre autres choses, de la vitalité de la tradition folklorique. Dans les pays où les danses et les mélodies populaires sont en train de disparaître, ou ont déjà disparu, les possibilités de les reproduire dans leur forme authentique sont restreintes; c'est le contraire là où leur vitalité est incontestable, car c'est l'art populaire vivant qui alimente la danse et le chant des exécutants non-traditionnels. Comme chacun sait, la Yougoslavie compte parmi les pays européans à tradition folklorique très riche. Aujourd'hui encore on y rencontre, outre des qualités artistiques exceptionnelles, une diversité pour ainsi dire illimitée qui provient des conditions historiques et géographiques dans lesquelles ont vécu et vivent ses peuples. L'on peut dire, sans exagération, qu'en Yougoslavie c'est le peuple entier qui danse: la campagne cultive et conserve les danses locales, la ville les assimile aisément, ce qui est facile à comprendre lorsque l'on sait que la plupart des habitants des villes sont des enfants ou petits-enfants de paysans. C'est ce qui explique pourquoi la population des villes ne produit pas seulement des spectateurs passionnés mais aussi des danseurs de talent qui, dans les nombreuses sociétés d'amateurs, apprennent et cultivent les danses de toutes les régions de la Yougoslavie.

Or, depuis quelques années, on note en Yougoslavie une tendance très nette en faveur de l'adaptation scénique des danses populaires, tandis qu'on les pratique de moins en moins en société. L'exécution scénique des danses populaires est soumise au contrôle permanent d'un public extrêmement difficile qui, très souvent, en sait long sur les danses et qui, possède toujours, un sens très juste de leur valeur intrinsèque.

Un tel état de choses, a soulevé une série de problèmes qui se rattachent à l'adaptation scénique. En premier lieu il s'agit de savoir si la danse, qui vit encore dans le peuple, peut et dans quelles conditions être transposée sur la scène sans risquer de perdre ses caractéristiques essentielles. En partant du fait que la danse traditionnelle à sa source même ou à l'occasion du transfert d'une région à une autre est sujette à des modifications inévitables, nous estimons que la danse populaire peut être transposée sur la scène avec succès, à condition de satisfaire aux exigences suivantes: 1°, de sauvegarder le caractère et le style et 2°, de respecter les lois de le scène. Comme il ne s'agit pas de copier les danseurs traditionnels mais de réaliser une création artistique originale, les changements qui se produisent sont le résultat de trois facteurs importants: 1°, des différences dan les capacités d'assimilation de l'exécutant non-traditionnel; 2°, des différences de circonstances dans lesquelles la danse est exécutée et 3°, du changement de fonction de l'exécution elle-même.

Les sources auxquelles le danseur traditionnel va puiser sont multiples et constantes. Dès sa plus tendre enfance il a, d'une part, l'exemple de ses aînés et de ses contemporains et, d'autre part, tout le temps nécessaire pour accomplir sa propre formation, pour ne rien dire de l'ambiance et du milieu, un correctif et un stimulant

* Soumis par Madame Mladenović.

qui agissent sur lui de façon insensible mais inévitable. Les danseurs non-traditionnels, par contre, apprennent généralement par l'intermédiaire d'un tiers, leur maître de danse. Lorsque l'on ajoute à cela l'adaptation au moment, au lieu, et à la destination, quelque respectés que soient le pas original et la mélodie, la danse se présente sous un nouvel aspect. Dans cet ordre de choses le danseur non-traditionnel est exposé à deux dangers différents: celui de s'éloigner involontairement de la danse populaire authentique par suite d'une recherche des effets scéniques et celui, non moins grave, de donner une copie scrupuleuse de la danse originale, mais privée de l'émotion et de la sincérité de l'original.

L'expérience a confirmé que l'adaptation scénique dans laquelle se reflète jusqu'au maximum l'esprit, le caractère et le style de la danse populaire originale ne pouvait être réalisée qu'avec les moyens dont se servent les danseurs traditionnels, c'est-à-dire avec la technique populaire authentique. Pour y parvenir avec des danseurs non-traditionnels il est indispensable de les former dans ce sens et de développer systématiquement chez eux la capacité de sentir et d'assimiler les détails les plus ténus du style et de la technique populaires. On peut employer à cette fin des moyens divers, mais l'essentiel c'est qu'il y ait contact direct avec les danseurs traditionnels, soit sur le terrain dont la danse est originaire ce qui est la meilleure méthode soit en faisant venir des démonstrateurs. Quoi qu'il en soit, le procédé comporte toujours deux phases.

Dans la première étape, qui représente l'apprentissage et l'assimilation totale du style et de la technique, le démonstrateur (ou, mieux encore, les démonstrateurs) montre au groupe de danseurs les danses, les chansons, les mélodies et les coutumes de son pays natal, avec toutes les variantes qu'il connaît et qui, à son sens, sont les plus belles. Le maître de danse, outre qu'il apprend tout cela avec son groupe de danseurs, instruit par la littérature, encourage le démonstrateur à s'exprimer de la façon la plus complète. Le magnétophone et le film sont là des auxiliaires précieux.

Dans la seconde étape, le maître de danse joue le premier rôle. C'est à lui qu'il appartient de sélectionner les matériaux fournis par les démonstrateurs et d'en tirer les éléments de l'adaptation scénique. Il y a souvent danger que le danseur non-traditionnel ne respecte pas le style de la danse originale (parce qu'il s'attache trop au côté extrinsèque, technique), et qu'il s'en tienne à une exécution mécanique, adoptant dans toutes les danses un style personnel, uniforme à peine teinté des divers styles authentiques. C'est pourquoi le soin de conserver la pureté des styles dans les troupes qui cultivent les danses de différentes régions chorégraphiques est d'une importance capitale, et c'est là une des grandes responsabilités du maître de danse.

Quelles sont les méthodes à appliquer pour l'adaptation scénique des danses populaires? Une condition s'impose immédiatement: la durée d'une représentation étant forcément toujours limitée, comment exprimer dans ces limites ce que le danseur populaire a le loisir d'exprimer en un laps de temps illimité? Il s'agit de réaliser une représentation qui respecte à la fois la danse traditionnelle et les lois de la scène. C'est un travail complexe et délicat qui consiste, soit dit dans les grandes lignes, à sélectionner les danses et les éléments chorégraphiques, l'accompagnement musical et les costumes correspondants, puis à créer les séquences et à les faire apprendre au groupe d'exécutants.

Par conséquent, une des necessités de l'adaptation scénique c'est l'épuration, la condensation des matériaux. Le chorégraphe artiste sait extraire l'essentiel et le plus beau d'une abondance de détails et d'unités. Certains mouvements et pas des danseurs traditionnels possèdent une puissante valeur latente. Le chorégraphe

qui connaît son affaire, exploite cette valeur, en mettant l'accent au bon endroit, car la mise en relief est une des qualités essentielles d'une bonne chorégraphie.

Une autre nécessité fondamentale de l'adaptation scénique c'est l'égalisation, l'harmonie, visant le niveau le plus élevé du groupe d'exécutants. Vouloir faire atteindre la perfection à tous les exécutants du groupe, les égaliser dans ce sens, n'a rien d'artificiel. Cette tendance est évidente chez les danseurs traditionnels. Bien entendu, l'égalisation ainsi conçue n'exclut aucunement la combinaison des formes ou la mise en vedette d'un soliste.

Le seul fait que les danseurs traditionnels se réunissent en groupe, qu'ils aient un maître de danse et qu'ils s'exercent deux à trois fois par semaine, ou même tous les jours, suffit à prouver que l'adaptation scénique des danses populaires ne peut être considérée comme un simple transfert de la danse du pré ou de la place du village à la scène. D'autre part, un travail fréquent produit inévitablement un accroissement de la capacité de danser, une facilité technique qui permet, en un certain sens, de dépasser la création populaire. Aissi, par exemple, si le danseur populaire qui danse pour son plaisir une fois par semaine exécute une seule rotation au cours d'une danse, le danseur non-traditionnel, qui s'exerce tous les jours, devient capable d'éxecuter cinq ou six rotations—et il ne fait aucun doute que le danseur traditionnel en ferait autant s'il avait autant de temps à consacrer à la danse. Le chorégraphe peut et doit utiliser ce facteur, et en multipliant certaines difficultés, augmenter le plaisir de l'exécutant aussi bien que celui du spectateur, tout en se gardant bien de ne jamais dépasser la limite qui sépare la virtuosité de l'acrobatie.

Une autre question se pose encore: sous quelles formes peut-on présenter la danse populaire sur la scène sans risquer de lui faire perdre ses véritables caractéristiques? Nous répondrons à cette question en partant des expériences de KOLO (l'ensemble de danses populaires de Serbie). On y distingue cinq formes de séquence:

1°. Dans chaque numéro, on a relié trois ou quatre danses, de manière à donner une impression d'ensemble concernant une région chorégraphique. Les danses peuvent être entièrement originales, accompagnées d'instruments populaires. La monotonie éventuelle est évitée en faisant alterner les danses de dynamisme différent, ou en alternant les formes élémentaires (couple, ronde, chaîne, etc.).

2°. Le sujet est une danse unique dont les variantes ont été soigneusement étudiées et fixées en séquence, selon la conception du chorégraphe, qui doit être un développement de la conception populaire authentique. Par exemple, toutes les variantes d'une même danse ont un caractère érotique, elles sont gaies, avec des coquetteries, des agaceries. Le chorégraphe dispose les figures des diverses variantes en sorte que le developpement du motif primaire y soit constant.

3°. Une danse avec ses variantes est développée de façon à ce que, par des réalisations techniques et chorégraphiques, l'on puisse atteindre une expression artistique plus puissante. Les figures des la danse sont multipliées, rendues plus difficiles, sans abandonner le caractère primitif de la danse traditionnelle. Un tel accroissement volontaire des difficultés n'est possible et recommandable que dans un groupe dont le niveau d'exécution est si élevé, par suite d'un travail systématique et prolongé, qu'il y a possibilité (et nécessité) de continuer "là où le danseur populaire s'est arrêté."

4°. On peut également, pour un seul numéro, utiliser les éléments chorégraphiques de plusieurs danses d'un territoire donné. Les danses sont d'abord décomposées et, après répartition des divisions chorégraphiques et mélodiques, reformées en un tout. C'est déjà une nouvelle création, entièrement dans l'esprit populaire, composée

d'éléments authentiques, fidèles à l'esprit et au style. Une telle danse ne peut évidemment porter le nom d'aucune danse qui y a été utilisée. Tel est le cas dans le programme de KOLO, de la "Danse valaque," dont le titre est seulement la marque ethnique de la région dont les éléments sont originaires.

5°. Finalement la danse peut être une création entièrement nouvelle, mais conforme à l'esprit créateur populaire, une danse où l'on utilise le style et la technique populaires afin d'exprimer chorégraphiquement une idée donnée. C'est l'écart le plus grand, à la limite de la danse populaire et du ballet national.

Jusqu'à présent il a été exclusivement question de danses. Il y a encore deux éléments dont on doit tenir compte lorsqu'il s'agit de l'adaptation scénique des danses traditionnelles. Les procédés y sont semblables.

Si on laisse de côté les danses exécutées au seul rhythme des pas, sans accompagnement musical, ce qui ne satisfait plus les exigences du public actuel, mais en revanche provoque un très vif intérêt à cause du genre archaïque, on voit la plupart du temps sur la scènes des danses avec accompagnement vocal ou instrumental. Les instruments populaires qui agissent puissamment sur le spectateur, au point de vue auditif et visuel, peuvent très bien être employés, mais alors on procède à la sélection des mélodies, on détermine la tonalité, on fixe la longueur, on y forme la ligne dynamique, bref, ont y fait une certaine adaptation qui est parallèle à l'adaptation de la danse. Les adaptations plus amples réussissent mieux au moyen d'un orchestre dans lequel se trouvent également les instruments populaires qui donnent de la couleur et de la saveur à l'accompagnement. Plusieurs compositeurs yougoslaves ont fait de la sorte des arrangements très réussis.

Enfin le costume traditionnel occupe une grande place dans l'adaptation scénique, car il complète l'impression visuelle et, d'autre part, son rôle dans le vie de la danse traditionnelle est très grand, car l'on sait que le costume a toujours influé sur la formation de la danse. Les modifications auxquelles le costume est exposé à l'occasion de l'adaptation scénique ne sont cependant pas essentielles. La pratique a démontré—et nous pensons que cette expérience peut être généralisée—qu'il faut exécuter les danses sur la scène en costumes originaux. Si le tissu en est lourd, il peut être, sans préjudice remplacé par un tissu plus léger, mais toujours avec la même coupe et les mêmes ornements. Au cas où l'on voudrait exécuter sur la scène des danses et des chansons avec des coutumes de la vie populaire, un décor est nécessaire, et un nouveau problème surgit devant les exécutants, celui de l'art dramatique. Dans ce sens les expériences en Yougoslavie sont minimes.

Comme l'on voit, si l'on veut que l'impression produite par la danse sur la scène corresponde à celle qu'elle produit dans son ambiance originelle, il faut réunir de nombreux facteurs et possèder une connaissance théorique approfondie de la matière.

Dr. Wachsmann (Kampala) said that in countries where a living tradition of folk music was still a vital force, the Yugoslav experiment would seem to work. In most countries, however, he thought the question of adaptation to the stage presented great difficulties. Mademoiselle Voyer (Montreal) made the point that folk dances were not appreciated by city-dwellers until television and other forms of demonstration taught people to love them again.

Asked by Mr. Shuldham Shaw (London) whether the stage adaptation tended to kill the real tradition Madame Mladenovic replied that on the contrary the rural population, seeing their dances performed and applauded, continued to do them with greater fervour, but without attempting to alter them.

Mr. Douglas Kennedy (London) said that anyone who had seen the real traditional dancers at Opatija in 1951 would appreciate that the dance groups from Yugoslavia

that had been seen abroad did indeed pass on an impression of authentic dance tradition. In England, where the living tradition was not so strong, this might be difficult to do, and, whereas the Yugoslav methods were ingenious and might well be copied in other countries, the results might not be so successful, since the stage presentation might prove too seductive to the less powerful living traditions. He thought that the IFMC should point out the dangers to be guarded against by folk music institutions in all countries.

Professor BAYARD (State College, Pa.) held the view that in most countries of western Europe and the western world folk music was cultivated as a revival by a limited number of people. Such revivals might be pleasing in their own way but no society could be successful in keeping alive the original material. It was not known how many changes had already supervened on the early music and dance of the Middle Ages and new styles had always been impinging on the old, producing new forms.

OTHER COMMUNICATIONS AND DEMONSTRATIONS

A paper on "Three Generations of Folk Singers" with recorded illustrations was read by SIDNEY ROBERTSON COWELL (New York).

A performance, with comments, of traditional Japanese drumming and flute-playing was given by URATO and TAKEO WATANABE (representing the Japan Music Institute) and a special performance of dance-songs from the Faroe Islands was given by members of the Festival group under the leadership of Mr. PÁLL PATURSSON.

The following papers were presented but not read:—

"Some notes on the adaptation of traditional style and technique by non-traditional performers in respect of Manx songs and dances," by DON NIKOLAI LEONIDA GIOVANNELLI (Ellynyn ny Gael, Isle of Man).

"Differences in style between uninterrupted and resumed traditions of folk music," by ERNST KLUSEN (Rhein. Volkslied Archiv, Bonn).

"Folk song style," by ALAN LOMAX (New York), see p. 48.

"Communal re-creation as composition techniques in primitive culture," by BRUNO NETTL (Wayne University, Detroit).

CLOSING ADDRESSES AND DISCUSSIONS

At the request of the Chairman, Mr. Douglas Kennedy (London) gave the following Summary of the Conference proceedings:

In preparing the Conference, the Executive Board had formulated a general plan for study and discussion and we have been very fortunate in having so many papers which focussed on this plan, namely the culture of northern Europe so far as it has been preserved. Dr. Erik Dal (Copenhagen) started with a very complete survey of the music of Scandinavia, including Iceland and the Faroe Islands, and we appreciated how closely we approach each other through our tradition of chain dances, "carols" and instrumental playing. For instance, as a Scotsman I was reminded how much Scotland owed to the Norse as well as to the Gaelic tradition and, listening to the music which Mr. Shuldham Shaw played and sang to us, we could see this clearly demonstrated from the Shetland Islands. Indeed, Dr. Sandvik said that some of the illustrations showed some old Norwegian melodies that could not be found in Norway to-day.

Perhaps the main feature of this Conference has been the "dance-song," as Dr. Marius Barbeau has described it in French Canada, and the "carol" dances of Europe. Dr. Wolfram spoke on associations with archaeology and pre-history and traced the forms of the song-dance right through to the present day; Professor Huber gave us examples of song-dances from his country and Dr. Michaelides gave the historical sources and the various forms and rhythms of the Greek song-dance. Then we have been fortunate in seeing the live performance of the Faroese dancers and to experience the sense of timelessness given by such groups.

Another subject in our general plan was fiddle music and its relation to dancing and singing. Dr. Arne Bjørndal gave us a full description of the Hardanger fiddle, which he illustrated so beautifully himself and to complement this we had Dr. S. Bayard who comes straight from collecting fiddle tunes from western Pennsylvania, and who told us of the different ways in which fiddles were used for dancing and as song-accompaniment. From both these we learnt about the various ways of tuning and re-tuning the fiddle for its different uses.

Dr. Žganec, in his paper on the liturgical chants and their relation to folk music, raised a point which might be discussed by a future Conference: Did the modal music which we associate with folk music spring first from the liturgical music of the Churches or vice versa? From remoter parts of the world, we had Dr. Wachsmann's introduction to the use of the harp as accompaniment to singing and story-telling and Dr. Emsheimer's paper on the groups that competed against one another in singing, members of the nomadic tribes of Kirghis and Kazakhian.

Since the war we have been cut off from contact with our colleagues in eastern Europe and it gave us particular delight to listen to Dr. Karel Plicka giving his wonderful impression through slides and "live" music of the culture of the Slovak mountains and to welcome dancers from Russia and Czechoslovakia at the Festival.

Two practical results of this Conference have been the resolution urging governments to preserve what is left of their living folk music by filming and recording and encouragement to those groups which still have a living heritage; and the resolution framed by the Radio Commission of the Conference to free the interchange of such records and films from the obstacles imposed by customs duties, etc.

At the Festival itself we saw in action many of the dances and song-dances at this Conference. Whether we watched the chain-dance, the interweaving of the sword-dancers, the leaping movements of athletic young men, or the courtship dances, we could experience the agelessness of deeply-rooted tradition and sense the common thread running through the whole of our dancing.

Dr. MARINUS (Brussels) suggested two themes for future Conferences: (1) "Adaptation or revival of traditional performances." The IFMC must itself be quite clear as to what constitutes a traditional performance and should consider what conditions should be laid down for performances, whether traditional, revived or adapted, at future Festivals. (2) "The similarities between the folk music of nations." He offered to put forward detailed suggestions to the Executive Board as to the way in which the first theme could be treated.

Mr. FRANCIS COLLINSON (Edinburgh), referring to the concerts given by Norskrikskringkasting of Norwegian and Greek music based on folk tunes, expressed the hope that this idea might be developed at future Conferences. Healthy conditions for art music obtained only when it sprang from its own roots. Dr. MARIUS BARBEAU (Ottawa) added that in his opinion the concert was the climax of the Conference. What was the point of collecting folk music unless we made use of it in the future cultural development of the world? Dr. WACHSMANN (Kampala, Uganda) thought it would be a mistake to change the nature of the IFMC Conferences until we knew what the future would bring to our living (sometimes dying) traditions. Miss KARPELES (London) said that whilst we recognised the importance of the influence of folk music on art music, we must guard against thinking that its chief purpose was to serve as raw material for art music. Folk music had its limitations as indeed had all art, but within those limitations it was complete in itself and had in itself all the qualities of great art.

Mr. D. ROSENBERG (Washington, D.C.) said he had filmed all the dances performed at the Festival and a copy would be placed in the Library of Congress as a permanent record. He wished to express his appreciation of the films that Mr. Kennedy had shown and of the practical help on recording that had been given by the Radio Commission.

Mr. HENRYK SWOLKIEN (Polske Radio, Warsaw) expressed his thanks for the invitation which had been extended to his organisation and for the welcome reception which had been accorded to him personally. He had greatly profited by the opportunity to exchange opinions with fellow-members of the Conference, and he believed that the assembly of so many people of goodwill who had travelled many miles to give their support to the common cause of folk music would have far-reaching results. He regretted that his Polish compatriots, even those who had been members of the IFMC for many years, had been unable to participate in the Conference owing to their preoccupation with the organisation of the international congress of youth which was to take place in Poland the following month.

In Poland, the birthplace of Chopin, folk music was a living art and he hoped that Poland would be represented at the next IFMC Festival. He hoped too that during the next three years the spirit of co-operation which was so noticeable at this Conference would extend to all countries of the world.

Mr. KENNEDY (London) proposed a vote of thanks to all who had played a part in the organisation of a highly successful and enjoyable Conference and Festival and particularly to the Norwegian Government, to the Mayor and Corporation of Oslo, to Dr. Sandvik of Norsk Folkemusikklag, to Hr. Sletten and Hr. Svinndal of Noregs Ungdomslag, to Dr. Böye Skeie of the Norsk Folkemuseum, to Hr. Myklebust, Hr. Nygaard, and Hr. Karl Dahlback of Norskrikskringkasting, and to Hr. Omberg and the Staff of Ingeniöres Hus.

Mrs. MCLAIN (New York) proposed a vote to Miss Karpeles in which the Chairman joined, and finally Miss KARPELES thanked Dr. Michaelides for his chairmanship of the last session.

FOLK SONG STYLE*

NOTES ON A SYSTEMATIC APPROACH TO THE STUDY OF FOLK SONG

by

ALAN LOMAX (New York)

During the past five years, as I have sifted through a vast number of recordings of primitive and folk music from many parts of the world, it has struck me more and more that a fresh approach was necessary in order to classify and understand this material. Our present system of musical notation, adequate for European fine-art music, is often unable to convey the most characteristic aspects of primitive and folk music. The more refined the scores, the more certainly the essence of the exotic music escapes through the lines and spaces.

On the other hand, when one considers the musical event as a whole, including the mannerisms of the singers, the social organisation of the music, the timbre of the voice and the technique of vocalising, the function of the music, its evident emotional content, along with the main points of musical emphasis (as opposed to musical details which strike the trained European musician), there seem to emerge certain generalised patterns which occur again and again. These patterns of musical behaviour, which may be likened to a set of habits, I group together under the term, *musical style.* I propose that the science of musical ethnography be based on the study of musical style or musical habits of mankind.

It has been my experience that the traditional singer acquires his musical style as a whole very early in his life. It forms all of his patterns of response to and performance of music. He is unconscious of it until some element of the pattern is absent or distorted. On the other hand, when the musical experience conforms to the dictates of the stylistic tradition, the individual experiences a rush of pleasure. He feels secure. He feels rooted again in the familiar emotions of his community and the patterns of his growing up.

It is by now a well-known fact that melodies, rhythms, scales, systems of harmony and song texts can be absorbed by a culture without changing fundamentally the over-all musical effect. Africans have taken up our folk song and fine art styles in many ways but still remain musically African, and innumerable other examples of the same kind can be enumerated. Therefore one must look to other qualities of musical style as the diagnostic or stabilising elements of the style. I have come to believe that the social organisation of the music, the characteristic timbre of the voice and its method of production, the motor activity connected with the music, and the inner emotional intent of the music are more basic than the formal musical material which is the normal subject of musicological analysis. These patterns can be linked to other aspects of the culture. They can be studied with the techniques of modern psychology and physiology; and they can form a basis for field observation on the part of any competent ethnologist.

Using this set of cues, I have arrived at a preliminary, though incomplete, classification of world folk song style by families. These families, although they have given rise to countless species and sub-species, appear to have persisted through

* Presented but not read.

many centuries and spread over whole continents. Briefly, I give below a painfully incomplete set of descriptions of these song-style families.

(1) *Eurasian.*—This area of monody, usually associated with the spread of the high cultures of antiquity, spreads right around the world from Japan through the Far East, the Moslem World, the Mediterranean World, into France, the British Isles and Colonial America. The voices are ordinarily high pitched, often harsh and strident, delivered from a tight throat, with great vocal tension, body position rigid, facial expressions sad to agonised, prevailing mood of the music tragic, melancholy and nostalgic. Melodies long and highly ornamented. Control and individuality are the keynotes here.

(2) *Old Eurasian.*—This area of group song, often harmonised, begins in the Hebrides and Wales, is found in the north of Spain and in Italy, in the Alps, Central Europe, parts of the Slavic World, the Caucasus, Tibet, Tribal India and possibly further East. Singing and dancing, choral and co-operative, voices deeper pitched and often liquid, throat relaxed, facial expression lively, melodies simple and less ornamented than in (1), mood from gay to grave.

(3) *African Negro.*—With some noted exceptions, the area includes Africa, south of Moslem influence, and the Negro colonies of the New World. Song is largely a group product, often polyphonic and polyrhythmic. The individual voice plays through many pitches. The accent is on the dance and rhythmic variety. Sensual motor activity, facial expression animated, music characteristically composed of short phrases which wander easily from song to song, mood often frankly orgiastic.

(4) *Pygmoid.*—Small tribal groups in Central Africa, South West Africa and possibly also in India, Formosa, etc. This is communal musical style at its most extreme. Melodies often broken up between different members of the singing group. Polyphony and polyrhythm. Voices often high, clear, rather childlike, with much use of the yodel.

(5) *Amerindian.*—Aside from the area of high culture in the Andes, Indian song can be viewed as a whole. The voices throaty, often harsh, conform to the normal speaking tone. Much group song in unison, connected with ceremonial dances. Singers tend to remain in one pitch range, often punctuating their songs with yells; texts, composed of nonsense syllables. A frequent function of the music is to aid in curing ceremonies. This song style seems to be muscularly oriented and connected with tests of endurance, with extremely long religious chants, that often produce a semi-cataleptic state.

From the still limited material available in the various museums where I have studied, I would judge that there are three (Australian, Melanesian and Polynesian), other stylistic families. Additional material, especially from Asia, may show that there are others.

Working with this system of classification here so briefly summarised, I have made careful surveys of Italy, Spain and the Anglo-American folk song and am presently studying the folk song of the British Isles. In these areas it appears possible to connect the presence and the persistence of some sub-species of one of these great musical families with certain broad social and psychological patterns, such as the prevailing sexual *mores* of the community, the position of women, the treatment of children and the degree of social co-operation which the social structure of the community permits.

Viewed in this way, for instance, Italy and Spain, excluding the islands, may be divided into three main zones: the South, which is an area of Eurasian monody and of high-pitched strident singing; the Centre, which is a modified Eurasian area of harsh-voiced singing with the main interest in the words rather than the tune; and the North, which in both Italy and Spain are areas of choral song and dance, bassy voices and liquid-voiced, blended singing. The folk song map of the United States from this prospective may, apart from its non-English-speaking enclaves, be regarded as an Eurasian continent with a large modified African enclave in the South.

To-day it may be possible, with modern scientific measuring instruments such as the visible speech machine, the electro-myograph and other instruments, to describe the various types of vocalising in precise scientific terms. Since there seems to be evidence that these unconscious but culturally transmitted vocal patterns are direct evidence of deepening emotional conditions, the study of folk music may then turn out to be a precise mode of analysis of the prevailing emotional temper of entire cultures. Thus ethnomusicololgy may bring us close to deep-lying aesthetic forces which have been dynamic in all human history.

REPORT OF THE RADIO COMMISSION

held in conjunction with the Annual Conference

The sessions were attended by the following representatives of radio organisations:—

American Forces Network: Mr. Walter Sheppard.
Bayerischer Rundfunk: Frl. D. Kiesselbach and Herr Hans Seidl.
British Broadcasting Corporation: Miss Marie Slocombe.
Institut National Belge de Radiodiffusion: Monsieur Gaston Brenta.
Nordwestdeutscher Rundfunk, Hamburg: Dr. R. Ziolkowski.
Norsk Rikskringkasting: Mr. Gunnar Nygaard and Mr. Rolf Myklebust.
Österreichischer Rundfunk: Professor Andreas Reischek.
Polske Radio: Mr. Henryk Swolkien.
Radiodiffusion-Télévision Française: Mademoiselle Claudie Marcel-Dubois (also representing the Musée national des arts et traditions populaires).
Radiotjänst, Stockholm: Dr. Matts Arnberg.
Société Suisse de Radiodiffusion: Dr. Franz Kienberger.
Süddeutscher Rundfunk: Dr. H. J. Dahmen.

And a number of other members of the Annual Conference of the IFMC.

Mr. Gunnar Nygaard (Norsk Rikskringkasting) was appointed Chairman and Miss Marie Slocombe (BBC) Rapporteur.

1. Report of the Radio Committee.

The Report of the Radio Committee was presented by its secretary, Miss Slocombe, who recalled that this Committee had been appointed by the Executive Board of the IFMC in 1952, in accordance with a resolution adopted at the Fifth Annual Conference. The terms of reference were: (1) to collect information about recorded folk music collections, and (2) to co-operate with broadcasting corporations and institutions specialising in folk music in the recording, preservation and dissemination of authentic folk music, with special reference to the presentation of broadcast programmes and the international exchange of programmes and recordings.

The Committee had met annually. Its present membership was as follows:—

Monsieur Gaston Brenta (Institut National Belge de Radiodiffusion).
Dr. Hermann J. Dahmen (Süddeutscher Rundfunk).
Miss Maud Karpeles (Secretary, International Folk Music Council).
Mademoiselle C. Marcel-Dubois (Musée national des arts et traditions populaires —Chef du service d'ethnomusicologie).
Dr. Solon Michaelides (Limassol, Cyprus).
Hr. Rolf Myklebust (Norsk Rikskringkasting).
Maestro Giorgio Nataletti (Radiotelevisione Italiana).
Miss Marie Slocombe (British Broadcasting Corporation)—Secretary.
Professor Slavko Zlatić (Federation of Yugoslav Radio Organisations).

The main work of the Committee had been as follows:—

(*a*) *International Broadcast Programmes.*

Two half-hour programmes on folk music themes had been organised. The first, "Songs and Dances of the Summer Solstice," had been assembled by the British Broadcasting Corporation in 1954 and had been sent to twenty-two broadcasting organisations. The second, assembled by Monsieur Gaston Brenta for the Institut National Belge de Radiodiffusion, with the help of Mademoiselle Marcel-Dubois, illustrated the theme, "Songs and Instrumental Music of Shepherds and Herdsmen." A third international programme was planned for 1956 and contributions were invited on the theme, "Songs and Music connected with Marriage Ceremonies."

(*b*) *Preservation of Records.*

A letter from the Council had been sent to all commercial recording companies who are members of the International Federation of the Phonographic Industry, seeking their co-operation in the permanent preservation of record matrices of authentic folk music, in the maintenance of such records in their catalogues and the facilitating of their sale in all countries.

(*c*) *Catalogue.*

The Radio Committee had drafted a questionnaire addressed to record libraries and the information received from them about folk music collections had been incorporated in Part II of the International Catalogue of Recorded Folk Music published in 1954 for Unesco by the IFMC (Oxford University Press). The Committee now proposed to collect further information for a supplement to this Catalogue.

(*d*) *Cataloguing and Classification of Records.*

A Memorandum on Cataloguing and Classification of Folk Music Recordings intended primarily for the use of radio organisations was in preparation.

(*e*) *Exchange of Information.*

A special section of the IFMC Journal was now being devoted to contributions from radio organisations, who were invited to send news and short articles on folk music programmes and problems to the Editor. The Committee hoped that representatives of the Radio Commission would co-operate in making this a really valuable exchange of information.

2. Exchange of Records.

Dr. Dahmen drew attention to Customs formalities and charges which were an impediment in the exchange of records. Bearing in mind that some improvement in this matter had recently been achieved through the intervention of Unesco, it was suggested that the following recommendation should be put forward by the Radio Commission in its Report to the General Assembly of the Council*:—

"That the International Folk Music Council, being deeply concerned with the existing situation in which serious obstacles are placed in the way of the international exchange of records by customs regulations throughout the world, should, through the International Music Council, bring this matter in so far as it affects folk music to the attention of Unesco, through whose intervention customs exemptions have already been granted in many countries in respect of serious records received by learned institutions, and that Unesco should be asked to urge on all governments the necessity of extending such exemption to recordings of authentic folk music recordings received by radio institutions."

3. Exchange of Programmes.

The help of the European Broadcasting Union in disseminating information was gratefully acknowledged, but it was considered desirable that the IFMC should collect and circulate information about folk music programmes in more detail than would be possible through EBU. It was *agreed* that the IFMC should ask each radio organisation to send information once a year on folk music programmes which had been transmitted and, if possible, to announce future plans.

4. Financial Contributions.

At present annual subscriptions amounting to £547 were being received from seventeen radio organisations. The IFMC had repeatedly expressed its appreciation of this practical support, which had been of the greatest help to it in carrying out its work.

* This was adopted by the General Assembly at its meeting on July 30th, 1955.

METHODS AND POSSIBILITIES OF PRESENTING FOLK MUSIC IN RADIO

Summary of paper read by

H. J. DAHMEN (Süddeutscher Rundfunk)

Dr. Dahmen's survey covered the whole range of programmes, from the scientific presentation of authentic recordings to the use of folk music in light music programmes. Authentic recordings were scarce and programmes based on these alone would not suffice for the needs of radio nor satisfy listeners. In Germany, for instance, the largest group of listeners interested in folk music were members of choirs and music clubs. To improve the taste of such an audience and introduce better folk music to them was an interesting challenge. It was important that the producer should be a folklorist and that there should be a specialist department responsible for such work, which was not always the case. It was also axiomatic that authentic folk music needed commentary to be understood.

Dr. Dahmen discussed problems arising from various types of folk music programme: scientific, historical presentation, portraiture of a region through its folk music, focus on traditional performers and their repertoire, mixed programmes using extracts from authentic recordings together with interpretations of the music (with emphasis on maintaining purity of style, to be achieved by letting the performers study authentic recordings), programmes using traditional performers themselves in the studio (whilst guarding against the danger of spoiling their traditional style), rapportage of festivals in which folk music plays a part, and finally, programmes of musical arrangements based on authentic documents.

With regard to arrangements of folk music, Dr. Dahmen observed that such an approach had 500 years of history behind it; artistic taste had varied, but this presentation had itself played a part in the development of folk music and the public's knowledge of it. He did not agree with rejecting arrangement on principle as some folklorists did, and he deprecated above all the unquestioning acceptance of older arrangements while modern attempts were criticised. Arrangement should be judged on artistic excellence and appropriateness of style. Programmes which were an incoherent medley of folk tunes, however fine, were inexcusable and could only lead to folk music being regarded as mere background music. Folk music in its essence called for more active participation and there must be a clear distinction between folk music and light music programmes. Nevertheless, light music had taken over a good deal of folk music because of its attractive melodies and rhythms, and Dr. Dahmen felt that in this the gain to light music was greater than the possible loss to folk music.

Another broadcast of particular value was the educational programme designed to teach people to sing the folk songs.

By all these methods, radio could play a positive role in the creation of suitable conditions for the survival and development of folk music in the changing modern world and folklorists must help it in this great task.

* * *

COLLECTING METHODS AS AFFECTED BY MODERN TECHNICAL EQUIPMENT

Summary of paper read by

ANDREAS REISCHEK (Österreichischer Rundfunk)

Dr. Reischek outlined the history of the use of sound recording in folklore research from the days of the phonograph cylinder to the present-day magnetic recording apparatus. Scientists, including folklorists, should make use of the most up-to-date equipment; the folk arts should be recorded as faithfully as possible in sound and picture, and should

be presented to modern people in a lively and imaginative way, so that they in their turn were inspired to be creative. To this end, it was important for the IFMC to encourage recording with apparatus of the highest technical quality. Dr. Reischek then discussed the merits and limitations of various recording machines available in Austria, and especially transportable tape recorders. He felt that the smaller machines should only be used when recordings could not be made in any other way; the ideal was the properly equipped recording van which could produce recordings of the highest quality for use in radio, etc. He urged that an international recording aid group should be established to advise in and carry out the work of recording the vanishing folk material.

In the discussion, other members gave their experience in using various transportable recording machines. The Chairman, dealing with a suggestion that the IFMC should collect and disseminate information about technical equipment, emphasised the rapidity of change in these matters where there was constant development, but suggested the Council should use its influence to establish a recording speed for tape of $7\frac{1}{2}$ inches (19 cm.) per second, which would help to maintain a maximum standard of quality. Mr. SHEPPARD (American Forces Network) suggested that the IFMC should apply to Audio Record Co. of USA for permission to use, and perhaps reprint, the information which they regularly issued on all these problems.

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PROBLEMS OF RECORDING AUTHENTIC FOLKLORE

Summary of paper read by

ERNST KLUSEN (Rhein. Volksliedarchiv, Bonn)

with recorded illustrations

Dr. Klusen said that the broadcasting of authentic folklore was indispensable to radio in so far as it tried to reflect all aspects of daily life, and broadcasting was indispensable to folklore as a means of acoustic documentation and also as a means of effective dissemination on which survival depends. Authentic folklore in radio, however, called for special treatment because of its unfamiliarity.

Four types of programme had been developed by the Musical Folklore Department of NWDR, Cologne:—

(*a*) Lecture or discussion with authentic recordings used as illustrations: programmes for specialists.

(*b*) Interpretative presentation of folklore phenomena, with the emphasis on the actual phenomena.

(*c*) Documentation of living folk customs, with recordings of the customs and explanatory commentary.

(*d*) Extended treatment of a specific subject, with extracts from authentic records, and arranged folk music. This type of programme was intended for a general audience; it was a studio production, conceived as an artistic whole and often linked with a special day or occasion.

Several other radio representatives described methods they had used in introducing folk music programmes on somewhat similar lines, and Fräulein Kiesselbach (Bayerischer Rundfunk) observed that in Munich they worked on quite different lines, basing their folk music programmes mainly on the living practice of local folk music groups, which were recorded usually in their own home setting, and of which there were now about 200 who contributed to the programmes.

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COLLECTING AND PRESENTATION OF FOLK MUSIC IN TELEVISION

Summary of paper read by

G. BRENTA (Institut National Belge de Radiodiffusion)

Monsieur Brenta said that although a studio programme gave the best technical conditions, this was only folklore reconstituted, and the main contribution to television of authentic folklore must be through the medium of the sound film. He described the present technical possibilities for the making and transmitting of sound films and international arrangements for exchange. Monsieur Brenta dealt also with the problems of preservation of the films and with the latest developments involving electronic cameras which would facilitate the recording of spontaneous performance without waste of film or delay in production. The full modern equipment was extremely costly, but could enable television to play a first-class role in the realm of folklore.

In the ensuing discussion, it was asked how much television was at present concerning itself with folklore programmes. Representatives from Warsaw and Munich reported folklore programmes in their respective countries and the Chairman said that recently in New York he had seen two programmes in colour. Mr. SHULDHAM-SHAW (London) mentioned several types of programme which had been attempted by BBC television, including studio-dances. Mr. D. N. KENNEDY (English Folk Dance and Song Society, London) drew attention to the technical problems confronting anyone working with comparatively simple apparatus in trying to record, say, a folk dance, especially the problem of achieving scientific accuracy while at the same time meeting the artistic demands of film technique.

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THE RELATION BETWEEN BROADCASTING ORGANISATIONS AND SPECIALISED FOLK MUSIC INSTITUTIONS

Summary of paper read by

CLAUDIE MARCEL-DUBOIS (Musée national des arts et traditions populaires, Paris)

Mademoiselle Marcel-Dubois emphasised the need for very close relations and exchange between two kinds of organisation. The folklore institutions were often dependent on the help of radio in the collection and preservation of recordings and where, as in France and Italy, recordings were made by both the radio and folklore organisations, each was likely to acquire unique valuable material of mutual interest. Radio was an essential means of dissemination and had done much to accustom people to listen to primitive music, enormously widening their receptiveness. The folklore institutions, on the other hand, could offer expert information and advice for radio and television programmes.

There was, however, a great need for more machinery for the exchange of information and for the exchange of records. The Council was planning to send out a questionnaire in order to collect more information of the right kind and appealed for the co-operation of members in this work.

In discussion, Mr. FRANCIS COLLINSON (Edinburgh) described the close co-operation which had been developed between the Edinburgh University School of Scottish Studies and the BBC, and Dr. DAHMEN described the organisation in south Germany which had brought together the folklore institutions and radio organisations, with a central archive in Frankfurt. Mr. D. N. KENNEDY also referred to co-operation between the English Folk Dance and Song Society and the BBC.

* * *

PERFORMANCES OF RECORDS AND FILMS

At the final session of the Radio Commission, a series of short performances of records and films with commentary was given as follows:—

(1) Fräulein Kiesselbach and Herr Hans Seidel (Bayerischer Rundfunk): Recorded examples of Bavarian folk music transmissions from Munich.

(2) Mademoiselle C. Marcel-Dubois (Musée national des arts et traditions populaires, Paris): Recordings of folk music from various parts of France which had been collected by the Museum under her direction.

(3) Dr. Matts Arnberg (Radiotjänst, Sweden): Examples of Swedish and Lappish folk music from his own extensive collection.

(4) Mr. D. N. Kennedy (English Folk Dance and Song Society, London): Two sound films produced by the Society:—

(*a*) Short film of an individual folk singer singing "Widdicombe Fair," recorded and filmed at the singer's home in Dorset.

(*b*) Film of the Padstow Hobby Horse May Day Ceremony in Cornwall.

In introducing these films, Mr. Kennedy drew attention to the special problems involved, such as how to preserve the spontaneity and naturalness of the performance when cameras and elaborate apparatus were obtrusive, how to record without interference from the sound of the cameras, etc.

After the performance, there was a short discussion on these and other points relating to the technique, costs and special difficulties of making such films.

RADIO NOTES*

UNESCO

Under the title, "Folk Artists Perform in Oslo," a five-minute talk was given by the Unesco Radio Reporter on the International Folk Music Conference and Festival held in Oslo. This is published in *Unesco World Review*—a weekly radio bulletin—July 30th, 1955 (UWR/337).

* * *

NORSK RIKSKRINGKASTING

Mr. Rolf Myklebust spent three weeks in northern Norway during August making recordings of folk music. This is the first field work expedition in connection with folk music that has been made by Norsk Rikkringkasting.

* * *

* Radio organisations are invited to send notes on their work in connection with folk music. Contributions for the next issue of the *Journal* should be received by September 1st, 1956.

NOTES AND NEWS*

NINTH ANNUAL CONFERENCE OF THE INTERNATIONAL FOLK MUSIC COUNCIL

The Council will hold its Ninth Annual Conference in Germany from July 25th to July 31st, 1956. The first part will be held at Trossingen by invitation of the Internationales Institut für Jugend- und Volksmusik, Trossingen, and the second part at Stuttgart by invitation of the Institut für Auslandsbeziehungen, Stuttgart.

The following themes have been selected for discussion and study:—

(*a*) Myth and Ritual in Folk Song and Folk Dance.

(*b*) The Migration of Melodies.

(*c*) Folk Music (Song and Dance) in the Present Day: with reference to the Problems of its Survival, Revival and Adaptation.

Further information from the Secretary, IFMC, 12, Clorane Gardens, London, N.W.3.

* * *

FOLK SONGS OF EUROPE

The first volume of the International Folk Song Series containing 183 folk songs of Europe, edited by Maud Karpeles for the International Folk Music Council, will be published by Messrs. Novello & Co., Ltd., 160, Wardour Street, London, W.1, in the spring of 1956. The price is 10s. 6d., or 7s. 6d. special subscription rate for orders received before publication date. Orders should be sent direct to the publisher, or placed with a bookseller, and should not be sent to the IFMC.

* * *

MANUAL AND BIBLIOGRAPHY OF ETHNO-MUSICOLOGY

The attention of members is drawn to the book entitled *Ethno-Musicology*, by Jaap Kunst, which is published under the auspices of the IFMC (see review on p. 67, and letter from Dr. Kunst on p. 65.

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INTERNATIONAL CATALOGUE OF RECORDED FOLK MUSIC

The council proposes to compile an appendix to its *International Catalogue of Recorded Folk Music*. It will be a great help if members who know of "commercial" recordings of authentic folk music which are not listed in the Catalogue will send the following particulars to the Secretary, IFMC:—

(i) The name of firm or organisation.

(ii) Identification number of record.

(iii) Type of record: i.e., 10 in., 12 in., long-playing, etc.

(iv) Name of piece.

(v) Performer(s).

(vi) Country or region in which the piece was collected.

(vii) Other information which may be of interest.

Members are reminded that the Catalogue is restricted to performances by traditional singers and musicians and that recordings of concert artists are not required.

* Members are urgently requested to send information concerning folk music activities, past, present or future. Material for the next issue of the *Journal* must be received not later than September 1st. We would, however, be glad to receive immediate notice of courses in folk music, conferences, festivals, etc., in order to satisfy the many inquiries which we receive.—Ed.

AFRICAN MUSIC SOCIETY

The Society has been very active during the year, and preparations for an International Library for the collection and distribution of African music are now well under way. All territories south of the Sahara are expected to participate in this co-operative venture which will make recordings of African music available all over the world.

The Society has made a second list of Osborn Awards for the best recordings of the year, prizes going to musicians as far apart as French West Africa on the Atlantic coast and Chopi musicians in Portuguese East Africa within sight of the Indian Ocean.

A new venture was also undertaken this year in the form of an exhibition at Johannesburg of African paintings. Painting on paper or canvas is a new branch of African arts, and a few groups of artists, under wise direction, have been causing considerable interest both inside and outside the continent. The key to their success has been the fact that they have been encouraged to paint, but have not been taught. The Society hopes to be able to collect a permanent exhibition which will be circulated widely within the continent and later overseas. It is felt that the artists represented are of the same calibre as the more successful musicians on the continent of Africa, and by staging such exhibitions their work will draw attention to the fact that in modern conditions African artists and musicians are well capable of making original and worthwhile contributions to international art.

All those interested are invited to correspond with the Society at its headquarters, P.O. Box 138, Roodepoort (Near Johannesburg), Transvaal.

* * *

REPORT OF THE YUGOSLAV NATIONAL COMMITTEE OF THE IFMC

1. On the initiative of the above Committee, the Society of Yugoslav Music Folklorists was founded in Pula in August, 1952, with Sections in Belgrade (President, Professor M. Vasiljević), Zagreb (Z. Palčok), Ljubljana (Dr. R. Hrovatin), Sarajevo (C. Rihtman) and Skoplje (Ž. Firfov). Membership is open not only to those concerned with folk music and dancing but also to those concerned with ethnology, philology, folk poetry or prose, etc. At the meetings the many aspects of folk music research are discussed, and papers on collective or individual research are read. Dr. B. Krstić, member of the Serbian Section, after fifteen years of work, has completed his "Index of South Slav Poetry Themes," relating to epic and lyric poetry both published and unpublished.

Membership is also open to students specialising in musical folklore during their final years of study at one of the music academies.

2. The President of this Committee, Dr. Žganec, has raised the question of copyright in the collecting of folk music or dances, whether noted down in writing or recorded. This question was again raised by a Yugoslav delegate at the International Copyright Congress, but without result.

3. At the invitation of the German universities of Munich, Heidelberg, Erlangen, Göttingen and Regensburg, the Secretary of this Committee, Professor M. Vasiljević, gave ten lectures on Yugoslav folk music during 1954.

4. Guests from abroad have been welcomed by this Committee and have been informed of the work which is being done in the field of folk music.

5. It is proposed to start collecting material for an informative publication about folk music of Yugoslavia, to be edited by Unesco (in Belgrade) in various languages.

M. A. Vasiljević.
25 April, 1955.

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REPORT OF THE NETHERLANDS SECTION OF THE IFMC

During the year 1954 the honorary secretary travelled nearly every week to collect and record folk songs and folk dance melodies. Lectures and performances were given in many Dutch cities. The President, Dr. Jaap Kunst, has travelled extensively on the American continent, where he has given many lectures. Information on folk music has been given to the Netherlands Government, the radio and many private persons. A small collection of gramophone records, books and music has been bought.

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INTERNATIONAL MUSIC COUNCIL

FOLK MUSIC RECORDS

The International Music Council, in collaboration with Unesco, has for several years sponsored a project for the compilation of recorded folk music on an international scale, entrusting the carrying out of the project to the International Archives of Folk Music in Geneva and to its Research Director, Constantin Brailoiu. These comprehensive collections were released on a very limited scale on 78 r.p.m. records. The International Music Council is now sponsoring a subscription project for the issue of the *World Collection* in a series of special releases on long-playing records, representing approximately thirty-five countries or ethnic groups.

The first series consists of three 12-inch long-playing records and will be purchaseable by subscription only, at a reduction of 20 per cent. on the normal price of high-quality long-playing records. The records will be produced by the French firm of Ducretet-Thomson, and their manufacture will begin as soon as assurance of one thousand subscriptions has been received. Those who are interested in the subscription plan are therefore urged to communicate as soon as possible with the Executive Secretary, International Music Council, Unesco House, 19, Avenue Kléber, Paris 16e.

Six albums (five 10-inch records to an album) of the 78 r.p.m. series are still available and can be obtained from the International Music Council. The price is $6.00 or 2,000 French francs an album.

* * *

INTERNATIONAL SOCIETY FOR MUSIC EDUCATION

The International Society for Music Education was organised at the conclusion of the International Conference on Music in General Education, which was held in Brussels in 1953 under the sponsorship of Unesco and the International Music Council. The first general assembly of the Society was held at Lindau, Germany, and Zurich, Switzerland. The IFMC was represented by Herr Egon Kraus, who was appointed to the office of secretary. The newly-elected President is Professor Domingo Santa Cruz.

The report of the Brussels Conference (335 pp.) has been published by Unesco under the title *Music in Education*. It includes the following addresses: "The role of folk music in education," by Steuart Wilson; "The importance of audience-participation," by Douglas Kennedy; "Music education and folk music," by Halil Bedi Yönetken; and "Folk music as a social binding force," by Maud Karpeles.

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SOCIETE D'ETHNOGRAPHIE FRANCAISE

L'association dite "Société d'ethnographie française," fondée en 1947, a son siège social à Paris, au Musée national des arts et traditions populaires, établissement avec lequel elle fonctionne en étroite liaison.

Les deux tâches essentielles de la Société peuvent se définir comme suit:

(1) dans le domaine de la recherche, relever et étudier toutes les manifestations de la vie populaire française, en particulier, et comme programme d'urgence, tous les aspects de la civilisation prémachiniste: aider, dans le concert des disciplines humaines, à l'intégration de ces domaines dans une étude synthétique de la civilisation française;

(2) servir d'organisme de liaison entre tous ceux qui, portés par la même foi vers les mêmes buts, restent cependant isolés les uns des autres, soit que la diversité des méthodes, soit que des distances géographiques les séparent.

La Société consacre à cette campagne de regroupement de toutes les bonnes volontés les deux moyens principaux dont elle dispose actuellement: à savoir ses réunions et ses publications.

* * *

"ETHNO-MUSICOLOGY"—NEWSLETTER

Two further numbers of the mimeographed Newsletter entitled *Ethno-musicology* have been issued. No. 3 (December, 1954) and No. 5 (September, 1955) contain, in addition to notes on work in progress, a survey of courses in ethno-musicology and related subjects held in the United States, and a current bibliography of books, music and recordings, covering all five continents. No. 4 (April, 1955) gives the Newsletter's mailing list.

* * *

INTERNATIONAL CONGRESS OF ANTHROPOLOGICAL AND ETHNOLOGICAL SCIENCES

The Fifth Session will be held at Philadelphia from September 1st to 9th, 1956. Ethno-musicology has been suggested as a topic for joint meetings of the Linguistic and Ethnological Sections. Enquiries should be addressed to the Secretary, American Organising Committee, International Congress of Anthropology, National Academy of Sciences, National Research Council, 2101, Constitution Avenue, Washington 25, D.C., U.S.A.

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PERSONALIA

Arnold Bake left last summer for Nepal, Bengal and Assam, where he is undertaking a 15-months' research mission on behalf of the School of Oriental and African Studies, London University. He will be recording religious festivals, folk songs and folk dances.

Dr. Edith Gerson-Kiwi was appointed in the fall of 1953 Research Fellow in Jewish Musicology at the Hebrew University, Jerusalem, and her Research Institute for Oriental and Jewish Music (formerly at the Ministry of Education) was transferred to the University (School of Oriental Studies). The year's work includes:—

(i) Phonograms: *ca.* 200 recordings of Kurdistani Jews, including epic ballads, folk dances of various types and places, religious hymns and Bible cantillations, women's songs and children's plays; religious music of the Jews of the Isle of Djerba (Tunis), of Cochin (India), of Babel and Mossul (Iraq), of Hadramouth (Yemen) of Meshed (Persia) and Aleppo (Syria); Arab town music, fellahi and Bedouin music; Druze music, ceremonial; Greek—Byzantine liturgy.

(ii) Two documentary colour films:

(*a*) Wedding ceremony and dances of Hadramouth Jews.

(*b*) Wedding dances of Kurdistan Jews.

(iii) Publications: some papers, incl. art. "Jewish Folksong" in Grove's Dict. (ed. Blom); "Transcription of Exotic Music" (*Acta Musicologia*, Vol. 25); "Synthesis and Symbiosis in Mediterranean Folk Styles of Music" (Report of Palermo Conference).

(iv) Lectures, Exhibitions:

(*a*) Lecture at the Int. Festival of Contemporary Music at Haifa, May, 1954.

(*b*) Exhibition of Musical Instruments at Haifa, February, 1955.

(v) Co-Editor of the first Music Review in Israel, "Echoes" (Hebrew-English), first vol. May, 1955.

Dr. Herbert Halpert, a member of the American Folklore Society since 1938 and Vice-President from 1952–54, was elected President of the Society at its annual meeting in New York on December 30th, 1954. Dr. Halpert is head of the Department of Language and Literature at Murray State College, and President of the Kentucky Folklore Society.

The following communication has been received from Musica-Viva (Cairo):—

Le Dr. Hans Hickmann, membre de l'Institut d'Egypte, a été nommé membre correspondant de l'Institut Archéologique Allemand (Berlin), lors de la fête commémorative de Winckelmann (9 Décembre 1954). Cette élection a eu lieu afin d'honorer les mérites du nouveau membre pour les recherches archéologiques en général et pour exprimer le désir d'une étroite collaboration entre les savants à l'étranger et l'Institut Archéologique Allemand.

Miss Maud Karpeles (London) spent nearly four months in the United States and Canada during the summer and early autumn of 1955. In addition to work performed directly on behalf of the Council, she gave sixteen lectures, mostly at Universities, on "The English and Anglo-American Folk Song Tradition" and, together with Professor Evelyn Wells, she made a short expedition to the Southern Appalachian Mountains for the purpose of recording folk songs.

Mrs. Gertrude Kurath (Ann Arbor, Mich., U.S.A.) has completed a large illustrated manuscript on "Religious Customs of Modern Michigan Algonquians," for deposit in the Library of the American Philosophical Society. She provided the musical and dance and some ecological material; her collaborator, Jane Ettawageshik, provided the ethnology. Michigan Indians also featured in a March, 1954, symposium of the Michigan Folklore Society, of which Mrs. Kurath is president, and in several programmes at Michigan State College and the University of Michigan, also in the Michigan Issue of Midwest Folklore (Spring, 1955). "The Great Lakes Algonquians' Ceremonies in relation to Natural Resources" formed the subject of a paper commissioned by the Indian Institute of Culture, Bangalore. Mrs. Kurath is now engaged on Iroquois research for the New York State Museum.

Mr. Wolfgang Laade and Mr. Dieter Christensen (Berlin-Charlottenburg) made a short trip to Finnmark, northern Norway, immediately after the Oslo Festival to record songs of the Lapps. In three weeks they succeeded in recording about 160 songs, of which 140 are Lappish *joiks* and the rest church songs. Their recording machine "Butoba" worked very well.

Monsieur Polig Monjarret (Secretary-General of Bodadeg Sonerion, Brittany) is in Africa for eighteen months and proposes to make recordings on the Ivory Coast.

Professor and Mrs. Arthur Santos (Lisbon) have resumed their research in and recording of the folk music of the Azores.

Dr. Stith Thompson (Indiana University) is to be congratulated on the completion of the new enlarged and revised edition of his *Motif-Index of Folk Literature* (published by Rosenkilde & Bagge, Copenhagen). Whereas the first edition contained about 20,000 motifs, the present edition has about double that number. The edition will be published in six volumes, appearing at intervals of about four months.

The sisters Ljubica and Danica Yanković (Belgrade) continue working on the theory of folk dances. Some of their recent publications are:

Part II of the theoretical treatise *Sources of the People's Creative Forces*, part I of which was read as a lecture on March 3rd and 4th, 1951, in Belgrade; *Pravilno u nepravilnome* (The Regular in the Irregular) which appears in the musical magazine *Zvuk*, No. 2–3, June–July, 1955, Belgrade; and *Susreti narodne igre sa narodnom melodijom* (Meetings of Folk Dance with Folk Melody) in the musical magazine *Savremeni akordi*, II year, No. 4–5, 1955, Belgrade. The last two articles are reviewed on p. 112 of this *Journal*. The Yanković sisters have made a survey of all the dance forms so far known in Yugoslavia, representing them by means of 215 diagrams. Besides these theoretical works they are about to finish a study on *Serbian Dance Tradition at Prizren* (Kosmet, Serbia).

OBITUARY

HANS VON DER AU

In consequence of serious heart disease contracted in a Russian prison camp during the First World War, Hans von der Au (Dr. Theol. and Phil.) died on May 21st, 1955, at the age of 63. With his passing, German folk-dance research and folk-dance cultivation lose their leading figure. Although himself a theologian, he bestowed his particular affection upon folklore, above all, upon folk dance. He was one of the great collectors, and had published no fewer than ten collections of folk dances from Hesse, the Spessart, Nassau, the Rhön and the Palatinate. The last great collection of a hundred dances from the Saar District came out last year as his last work. If the folk dances of the west midlands of Germany have been submittted to more thorough research than have those of any other part of Germany, the credit is due to him. Moreover, he exerted his influence through numerous folk dance courses, which he conducted with a view to preserving the folk heritage.

In addition to his activities as a collector, he was a true scholar. He treated the various problems of folk dance research in more than thirty works, especially in his exemplary book, *Das Volkstanzgut im Rheinfränkischen* (Giessen, 1939). Among his special attainments was a very closely-reasoned systematisation of folk dance. He also devised a method by which cognate dances could be arranged in "dance-families," chiefly on the grounds of their distinctive rhythmic features. In addition, he was interested in the role of the dance in the life of the people and in its roots in ancient customs. The wide extent of his folkloristic studies is demonstrated, too, by his book *Die Odenwälder Tracht* (Darmstadt, 1952). His survey of the folk-song treasury of the Germans in the Dobruja still awaits publication.

Dr. Hans von der Au's passing will be deeply mourned, not only in folk-music circles throughout the whole German-speaking world, but much further afield. The lamented scholar also collaborated with the Council as a correspondent. His scientific accomplishment as well as his kindly and inspiring personality guarantee him lasting remembrance.

RICHARD WOLFRAM,
Trans. K. D.

EDUARDO MARTINEZ TORNER

Eduardo M. Torner, the Spanish musicologist, who died in London last year at the age of 66, will be known to readers of this *Journal* chiefly for his research in Spanish folk music. Those who heard him lecture at the war-time Instituto Español in London will remember his insistence that Spanish folk music came from all over the Peninsula, and not merely from the south-west corner; and though a genuine Andalucian folk song certainly existed, he was appalled by the commercialisation of *Cante flamenco* and the guitar. He was most at home in the music of the north-west, particularly that of Asturias and Galicia, and his *Cancionero musical de la lirica popular asturiana* (Madrid, 1920) was a notable contribution to folklore studies.

His work on the music of the *Romancero* (the whole corpus of Spanish ballads) was interrupted by the Civil War; and though not himself politically-minded, he had the integrity to prefer exile to compromise, and his notes and materials were lost in Madrid when the Centre of Historical Studies (where he used to work) was *gleichgeschaltet*.

His later work in England was mainly concerned with the study of Spanish literary style, in the rhythms of poetry and prose; and he was rash enough to use musical notation to illustrate his points. This at once prevented scholars from taking him seriously; even learned researchers in English prefer a rough-and-ready system of noughts and crosses. But Torner's studies will be more highly appreciated later, when Spanish scholars have the time, and the musical preparation, to digest them.

J. B. TREND

CAPMANY ET FARRÉS (Aurelio)

La Catalogue espagnole a perdu un de ses meilleurs folkloristes car Capmany s'est dédié toute sa vie à l'étude du folklore de sa terra natale. Cette vie s'étend dès 1868 à 1954. Né et mort à Barcelone, Capmany était d'origine modeste; ses parents étaient des fabriquants de paniers. Mais il tâcha de compléter une éducation que ses origines n'avaient pu lui donner. Il aimait la musique et il l'apprit, ayant été un de fondateurs de l'Orfeó Català en 1891. L'amour de la montagne le captiva aussi et il parcourut son pays en quête de chansons, contes, danses, etc. En 1907, il fonda "l'Esbart de Dansaires," laquelle fut la première société ayant pour but de faire connaître les danses populaires catalanes. On peut dire qu'il a été un des principaux animateurs de la diffusion des danses populaires. En 1903–13 il publia "El Cançoner Popular" (3 cahiers) avec des chansons populaires, de la musique, des pages de texte, et de notes. Son activité folklorique fut très remarquée, et il en fut de même de son activité historique. Il fut nommé bibliothécaire de folklore de "l'Achivo Histórico de la Ciudad" (Barcelone). Il était aussi collaborateur du "Centro de Estudios de Etnologia peninsular" et membre de la "Asociación Nacional de Bibliotecarios, Archiveros y Arqueólogos"; il était aussi Colaborador honorario del "Instituto Español de Musicologia" et Membre de "International Folk Music Council."

Pendant sa longue vie il travailla avec assiduité et sans défaillance; ses travaux sont sérieux et bien documentés. Ils sont aussi abondants car il était non seulement écrivain mais aussi conférencier; c'est surtout par ses contes, qu'il savait par cœur et qu'il récitait en public, qu'il a fait connaître ses recherches. Il serait long d'énumérer ici toutes ses œuvres. Nous en signalerons les principales:

"La dansa grega"; "Rondalles pera nois" (1908); "Els jocs de l'infantesa en l'antigüitat"; "Els jocs de l'infantesa a l'Edat Mitja y Renaixement"; "Marionetes i Titelles" (1922); "La sardana, la historia, la tecnica, l'estética" (1924); "La dansa popular com element de cultura per a l'actor català" (1923); "Com es balla la sardana"; "El ball popular a Catalunya. El Contrapàs" (1922); "En Joan de Serrallonga en el folklore català"; "La cançoneta popular de l'infantesa"; "Bailes. Danzas y Saraos en España"; "El baile y la danza (Folklore y Costumbres de España, T.II); "Bailes de Bastons y de Cercolets (1928); "Fiestas y costumbres populares de Cataluña: los 3 Toms" (1927); "Baladrers de Barcelona" (1946); "El ball de bastons de Gelida" (1948); "La sardana a Catalunya" (1948); "Un siglo de baile en Barcelona. Qué y dónde bailaban los barceloneses en el siglo XIX. Los bailes de máscaras, los particulares o de Sociedad y los publicos." "Balls d'any y d'*envelat*" (1947). "Calendari de llegendes, costums i festes tradicionals catalanes" (1951). "El Teatro Olimpo, un siglo de existencia" (inédit); etc. etc.

Nous ne donnons qu'une partie de ses œuvres dans cette liste mais ajoutons qu'il a aussi traduit "Dictionnaire de musique" de M. Brenet.

N'oublions pas qu'il savait lui même danser et c'est ainsi qu'on lui confia les classes de folklore de "L'Institut de la Dona" et de "La casa Provincial de Maternidad" de Barcelone de 1916–47.

C'est une grande perte pour la Catalogne que la disparition de cet éminent folkloriste. Mais il faut dire que ce qu'il a semé a fructifié abondamment et que ses efforts n'ont pas été vains. Qu'il repose en paix.

P. DE DONOSTIA.

CORRESPONDENCE

ETHNO-MUSICOLOGY BY JAAP KUNST

Dr. Jaap Kunst writes:

Directly after the appearance of my booklet *Ethno-musicology* (Messrs. Nijhoff, The Hague, 1955)—containing an introduction to ethno-musicology and a rather extensive bibliography (about 2,200 entries) I have set myself to collect additional bibliographical material for a possible second edition. I appeal to all readers of the IFMC Journal to send me the titles of all books and articles they have failed to find in my booklet. Please address correspondence to Dr. Jaap Kunst, c/o Royal Tropical Institute, Linnaeusstraat 2A, Amsterdam O, Holland.

ARTICLES BY DR. HICKMANN

Dr. H. Hickmann (Cairo) writes:

L'auteur du compte-rendu (signé L.P.) sur plusieurs de nos ouvrages (*Journal* of the IFMC, Vol. VII, 1955, pp. 94–96) ne semble pas partager toutes nos conclusions, ce dont il a parfaitement le droit. Nous ne voulons d'ailleurs aucunement entrer dans une polémique que nous jugeons parfaitement inutile, mais nous désirons simplement rectifier quelques unes des constatations qui pourraient prêter à confusion.

Voici d'abord une remarque d'ordre méthodique. Nous nous sommes penchés, depuis de longues années, sur les divers aspects de l'évolution des instruments de musique, particulièrement à leur origine, dans l'Orient ancien. Ayant souvent assisté aux fouilles, nous avons compris que le savant moderne doit s'abstenir (bonne leçon de modestie) d'aller trop vite aux conclusions hâtives. N'importe quel coup de pelle peut modifier l'aspect d'un problème qui semblait résolu depuis longtemps. L'histoire moderne des fouilles égyptologiques est édifiante à ce propos, et les découvertes récentes, qu'elles soient le résultat de fouilles systématiques ou qu'elles soient dues à un heureux hasard, ont été des surprises à tous les points de vue.

Nous avons voulu exprimer ce point de vue dans notre étude sur les harpes de l'Egypte pharaonique. Il nous semble précisément prématuré de vouloir rattacher une harpe de la 4ème dynastie pharaonique à un instrument moderne employé en Extrême Orient, même si quelques similitudes, d'après la forme, semblent suggérer que les deux instruments soient apparentés.

Nous ne devons pas non plus négliger le point de vue historique. Il faut prendre en considération le fait que nous avons la possibilité, en Egypte, de dater avec un maximum de certitude, plusieurs types d'instruments se trouvant à l'origine de l'évolution organologique. Ils resteront pour nous, jusqu'à preuve du contraire, les instruments les plus anciens. Cette "preuve du contraire," nous ne devons pas la chercher dans nos propres spéculations ou dans des classifications et des systèmes construits théoriquement et basés sur une documentation discutable; elle ne peut être concluante que si elle se base sur une *découverte réelle*.

Voilà la leçon que nous devons apprendre de nos collègues, les archéologues, fouillant systématiquement le sol qui a vu l'éclosion des civilisations antiques orientales.

Nous avons essayé de dégager, dans l'abondance des renseignements et des références, cette constatation, que la harpe cintrée est d'origine égyptienne, thèse qui ne semble pas trouver toute l'approbation de Monsieur L.P. Nous n'avons pas pu faire autrement que suivre méthodiquement la piste que nous ont laissée les documents historiques égyptiens (souvent merveilleusement bien conservés), tout en prenant en considération le résultat des fouilles les plus récentes que nous nous efforçons de publier le plus vite possible, afin d'éviter que d'autres malentendus du même genre ne se produisent.

Les considérations qui nous ont amené à cette thèse, étaient d'ordre organologique et historique. Le seul élément que nous n'avons pas encore résolu, dans la publication

précitée, fait partie du domaine philologique. Un des arguments pour la descendance asiatique de la harpe cintrée était en effet, que le terme égyptien pour harpe ((bn.t) est apparenté à un terme similaire sumérien ayant la signification "arc" (Sachs, Galpin). Or, il s'avère qu'il n'en est point ainsi: "Le nom de la harpe cintrée (d'après une communication de M. Jean Sainte-Fare Garnot, directeur de l'Institut français d'Archéologie orientale) est à transcrire non pas bn.t mais bin.t. L'existence d'une seconde radicale *yod* est prouvée par (certaines) formes coptes "boïne et woïni, et les exemples rares, mais très anciens, où elle est exprimée par *i*."[1]

Ajoutons cette information à nos propres constatations ainsi qu'au fait que les harpes représentées dans la tombe de Debhen n'ont rien de commun avec un supposé "arc," nous devons conclure, même si notre interprétation va à l'encontre d'autres théories plus anciennes, que ce genre de harpe cintrée[2] est d'origine égyptienne, déterminée par un terme égyptien différent du mot sumérien pour arc ou harpe.

Nous avons appris de cette leçon, dans notre domaine spécialisé de recherches concernant la musique pharaonique, que nous ne pouvons arriver à aucune conclusion musicologique si nous ne consultons pas nos collègues, les archéologues et égyptologues, de leur double point de vue de fouilleurs et de philologues. Même les renseignements fournis par l'ethnographie sont encore incomplete. On a délimité, par exemple, trop étroitement, l'étendue de certains types d'instruments à défaut de documents, ce qui a donné lieu également à quelques conclusions erronnées. C'est ainsi que nous avons pu prouver qu'un objet sonore folklorique aussi important que la rhombe (bull-roarer) a existé en Egypte, depuis la préhistoire jusqu'aux temps modernes.[3]

1. H. Hickmann, *Terminologue musicale de l'Egypte ancienne* (Bulletin de l'Institut d'Egypte, XXXVI, 2, Le Caire, 1955, p. 614).
2. *La harpe de l'Ancien Empire n'est jamais naviforme* (Compte-rendu, p. 94, 8ème ligne) mais seulement celle du Nouvel Empire.
3. H. Hickmann, *Unbekannte ägyptische Klangwerkzeuge* (*Aërophone*). Schwirrholz und Schwirrscheibe (Die Musikforschung, VIII, 1955, 2, p. 151–156).

The following reply has been received from Dr. L. E. R. Picken (Cambridge):

Dr. Hickmann's comments on not leaping to conclusions are to the point. I accept (as who would not) that his earliest excavated harps are "jusqu'à preuve du contraire, les instruments les plus anciens" of their type. But the further conclusion, that because these are the oldest known specimens of arched harps, the arched harp is therefore Egyptian in origin, is not necessarily valid; evidence of age is no evidence of area of origin. I doubt, incidentally, that these oldest harps can be supposed to have arisen, as Dr. Hickman suggests, "à l'origine de l'évolution organologique"; the evolution of musical instruments must have been well under way millenia before this.

I am unable to agree with the conclusion that the name of the arched harp, transcribed as *bin.t* rather than *bn.t*, clinches Dr. Hickmann's argument for Egyptian origin, in that it shows that the Egyptian name was different from the Sumerian word for bow or harp. To seek to prove affinities between instruments of different peoples by phonetic equivalents is hazardous; to seek to disprove affinity by a difference between *bin* and *pan* or *ban* is perilous. But in any case, the arguments of Sachs and Galpin regarding the significance of *ban* or *pan* do not strike me as more than ingenious and stimulating suggestions. Perhaps Dr. Hickmann takes them too seriously.

It is unimportant that I have reservations about accepting Dr. Hickmann's thesis of the Egyptian origin of arched harps. What is important is that similarities in construction (not merely "d'après la forme") between modern Far Eastern and ancient oriental harps should not be brushed aside. To Sach's account of the *tsaung* I would add (having now, through the kindness of Dr. Kunst, examined the specimen in the collection of the Tropen Instituut in Amsterdam) that the arch is drilled (to receive the strings); so also (if I interpret the figure correctly) is the arch of Dr. Hickmann's "petite harpe en forme de bêche ou de pelle."

PUBLICATIONS RECEIVED

MUSIC, BOOKS AND PAMPHLETS

Ethno-Musicology. Jaap Kunst. (Martinus Nijhoff, The Hague, and B. T. Batsford, London.) 158 pp.

When what we now call musicology, the science as distinct from the art of music, first emerged as an independent study at the end of last century, its departments were formulated by Guido Adler, who assigned one of them to research and comparative studies in connection with folklore and ethnography. By a further subdivision ethno-musicology is now a special subject, which Dr. Jaap Kunst defines as the comparative study of non-European music and musical instruments. The definition might be enlarged to include some aspects of European folk music—for there are ethnic divisions in Europe—and be more broadly defined as the anthropological study of music.

To anyone embarking on comparative study of the world's folk music or the great unwritten music anywhere Dr. Kunst's manual is an indispensable introduction. He formulates the problems, surveys the history of the subject, enumerates the pioneers, giving pride of place to the Englishman A. J. Ellis (1814–80), glances at theories of origin and finally lists in a huge bibliography the books and articles in non-Asiatic languages that are available to the European and American student. Incidentally, Dr. Kunst writes in English, though his book is published in Holland, where he teaches the subject. The book, in fact, is a summary of his practice and is nothing if not in itself practical in outlook.

He notes that without the gramophone ethno-musicology could not have become an independent study and that through its invention the further element of interpretation—he might have said style of performance—has now become available for investigation. He reverts to this point again when discussing the *materia musica*, the actual tunes and their transcription into notation: what is essential and what is idiosyncratic in a particular recorded performance? He is not concerned to answer all such questions or to tabulate results but to propose the lines of enquiry and to indicate how to start on them. Nevertheless, there is a wealth of solid learning contained here in a small space.

The work is published with the assistance of the Royal Tropical Institute, Amsterdam, under the auspices of the International Folk Music Council.

F. H.

The Nuclear Theme as a Determinant of Patet in Javanese Music. Mantle Hood. (J. B. Wolters, Groningen, Djakarta, 1954.) 323 pp. x/yd.

Two general conclusions of major importance emerge from this study of the nature of *patet:* first, that Sachs's contention, that the three *sléndro* modes "have no importance to-day" (*The Rise of Music in the Ancient World*, 1943, p. 131) is incompatible with the evidence; secondly, that the widely accepted view of the "intended" equidistance of *sléndro* tunings, does not accord with what we observe: a living usage of a variety of non-equidistant *sléndro* tunings is the reality. This is a major contribution to ethno-musicological studies; and the minor criticisms of points of view in what follows do not affect the major theses.

In support of the first conclusion, Dr. Hood displays in detail the melodic functions characteristic of the three *sléndro patet* and of the three *pélog patet.* Why he hesitates to identify *patet* with mode, in the sense in which that term is used by Idelsohn for *maqam* and by Wellesz for *echos*, is unexplained; his statement that *patet* is a "concept of tonality" is perhaps misleading. For in both *sléndro* and *pélog* it is the melodic functions (dominant, subsidiary dominant, tonic, auxiliaries, etc.) together with certain cadential formulae,

which determine the *facies* of each *paṭet* within the limits of fixed note-series. Surely tonality implies in the first place key.

In the light of Dr. Hood's analysis of *paṭet*, it would now be possible to write nuclear themes in any prescribed *paṭet*. If this is so, surely the essential functions are pre-existent to the theme—for the Javanese (unconsciously) as for Dr. Hood (consciously). That being the case, is it desirable to describe the nuclear theme as a determinant? Moreover, although as one follows Dr. Hood's exposition, his thesis that the entire *genḍing* is derived from the nuclear theme is persuasively argued, if one reads through his transcriptions, the alternative view, that the nuclear theme derives from the *canti fermi* (of *bubuka genḍing* and *gongan*) would seem worth considering. Dr. Hood has the key to *paṭet*, and it is a key that has eluded several distinguished scholars; may one suggest that it might be worth while re-examining this material, if only because the fascinating structure of the *genḍing* tends to be passed over too quickly, if one concentrates on demonstrating its relationship to the nuclear theme.

The arguments for the preferred use of the one-octave *saron* as a means of preserving distinctive cadential formulae (Chapter XII) are convincing; but perhaps it would be profitable to see what would emerge from a modal analysis on the basis of "restored" melodies, with the deformations due to the limits of the *saron* ironed out—converting "seventh" leaps, for example (also found in medieval Chinese and Japanese melodies played on instruments of fixed and limited range) to "seconds."

A malicious *leyak* at times diverts Dr. Hood's prose into unnecessary obscurity, as when he states: "the concept distinguishes three principal divisions"; or, that the *paṭet* are differentiated "in the two-part division by their basic scale systems" and in the three-part division by something else. Concepts are not able to distinguish divisions, and the simple meaning concealed by "differentiated in the two-part division" will not leap to the mind of every reader at a first reading. Compression and greater selectivity would have benefited the work as a whole.

The achievement of Dr. Hood's study is summed up in his short title: *Paṭet in Javanese Music;* he is to be congratulated on a dissertation far-reaching in its implications.

L. E. R. P.

Dicionário do Folclore Brasileiro. Luís Da Câmara Cascudo. (Instituto Nacional do Livro, Ministério da Educação e Cultura, Rio de Janeiro, 1954.) 660 pp., illustrated.

This is indeed a work of industry and devotion. Senhor Câmara Cascudo has set out to hack a way almost single-handed through the formidable jungle of Brazilian folklore with its tangled undergrowth of syncretism. To equip himself, he has read widely (his references range from Petronius, through Frazer and Herskovits, to *Lilliput* magazine) and he has supplemented his reading by extensive work in the field. The result is a concise but full reference book of great usefulness to students of general folklore as well as those interested in the culture of the common Brazilian. Taken together with Felix Coluccio's *Diccionario de Folklore Argentino*, this work affords us a panorama of the folklore of a vast area of the South American continent.

It is not easy to comment adequately on such an encyclopedia in the space of a short review. As one turns the generous pages, the attention is caught by full and interesting entries on such diversities as the *cuica* or friction drum (an instrument of ritual importance and ribald associations over a great part of the world), or the rôle of the accordeon in north-eastern folk music, or the gypsies in Brazil (they have been there at least since 1574, it seems), or school-playground counting-out rhymes (one of the longest entries in the Dictionary, covering twelve columns). In general, an enormous range is covered of current myths, superstitions, vernacular dishes and drinks, cult-religions, musical and choreographical traditions, and the like.

The biographies are given of a number of historical figures who have passed into legend and balladry. One such is Padre Cicero of Ceará, an unfrocked priest around whom gathered a vast army of devotees with knives and pistols. His reputation as a saint is such that, to this day, dust from his grave is sold as an amulet. Another important figure in popular lore is the bandit Lampião, killed at Sergipe in 1938, who is the inspiration of so many north-eastern ballad-makers.

Reasonably full descriptions are given of the many folk instruments of Brazil, such as the bowed *rabeca*, the strummed *cavaquinho*, and the huge battery of percussion instruments mainly of African provenance. In the lengthy entry on *Musica Popular*, Senhor Câmara Cascudo, pursuing a remark of Charles Seeger's about the necessity of distinguishing between primitive, folk, popular and art music, makes a brave attempt to separate the *popular* from the *popularesca*, a distinction particularly hard to establish in Brazil, among the minstrels of the north-east no less than among the samba-makers in the hills of Rio. The folk music section contains a summary of Joaquim Ribeiro's division of Brazilian song into geographical areas (the area of the *coco*, the area of minstrelsy, the area of the *autos*, of the *samba*, of the *modinha*, etc.). This classification is rough-and-ready perhaps, and specialists may not agree with it in detail, but as a set of signposts it has its uses.

In a work of this kind, many entries are bound to be all too summary. It is perhaps disappointing to find the complex problems of the samba disposed of in little more than a column, with the conclusion: "As Montaigne's phrase puts it: *Quelque diversité d'herbes qu'il y ayt, tout s'enveloppe sous le nom de salade.* For *salade*, substitute *samba.*" Yet surely it is possible to indicate a clear line of development from the rural collective samba, through the semi-collective samba of the *morros* of Rio, to the couple-dance of the modern ballroom? In the countryside, the samba is often a round, with a solo dancer inside the circle. After a while, he invites another, of the opposite sex, to replace him. This is done by means of an *umbigada* or belly-bump (called a *semba* in parts of West Africa). In the Rio hills, the round has disappeared. A single couple dances, more or less independently and competitively, in the presence of the swaying company. After a while, the man invites a new partner, by means of a light tap on the ankle instead of an *umbigada*. Eventually, the man retires, and it is the girl's turn to select a partner. In the ballroom, of course, not only the round, but also the element of invitation has disappeared, and the dance has become one of groups of couples. Thus, in a journey of a few Brazilian miles, one can witness several centuries of dance development.

Senhor Câmara Cascudo lives in Natal, and sometimes one has the impression that the balance of his work is rather loaded in favour of north-eastern folklore; but, after all, the north-east is probably the richest folklore region in Brazil, and so perhaps the emphasis is justified. All in all, this *Dicionário* is well-compiled, agreeably written, and of the utmost value.

A. L. L.

Los Instrumentos de la Musica Afrocubana, Vol. III (*Los tambores xilofonicos y Los membranofonos abiertos, A a N*). Fernando Ortiz. (Publication de la Direccion de Cultura del Ministerio de Educacion, Habana, 1952.) 472 pp., illustrated.

This is a continuation of Senor Ortiz's monumental work on Afrocuban instruments, which is to comprise five volumes in all. Volume I deals with *Anatomical Instruments and Percussive Sticks*, Volume II with *Shaken and Rubbed Instruments and Instruments of Iron*. The present volume deals with wooden drums and certain open membranophones. Volume IV is to continue the drum series, while Volume V will treat of pulsative and fricative instruments and the wind family.

Senor Ortiz's aim is to give a complete panorama of the musical instruments brought to Cuba from Africa, or created on Cuban soil by the descendants of African Negroes.

In the present work, a lengthy introduction describes the evolution and social rôle of drums in general, and includes an interesting disquisition on the introduction of African drums into Europe in the Middle Ages. Senor Ortiz, whose scholarly style is remarkably good-natured and sympathetic, raises the amusing possibility of Francis Bacon's acquaintance with the "voice-disguiser" drums of Nigeria.

The second section of the book is a careful description of thirteen different types of all-wooden drums in use in Cuba, including the interesting table-shaped *kua-kua* of the Congo, which Francis Densmore also encountered among North American Indians, and the *cajones*, which resemble packing cases of various sizes and are usually played in "orchestras" of three. It is interesting to note that Cuba has five or six different types of water-drum, and that this engaging instrument too is familiar to Amerindians as well as to Negroes.

The latter half of the book is taken up with a consideration of membrane drums, particularly those with one skin. These are taken in alphabetical order but, as the sub-title indicates, the present volume only goes as far as those drums whose name begins with "N."

Not only is each instrument described physically, but also its history, its social functions, and the various transformations it has undergone are clearly traced—in some cases, all the way from the secret magical cult to the European *palais-de-danse*.

This work, with its great erudition and painstaking method, and not least by its deep respect for Negro culture, is a model of its kind. The present volume is illustrated by more than two hundred and fifty drawings and photographs, showing the types of drums and the method of performance.

A. L. L.

Candomblés da Bahia. Edison Carneiro. (Editorial Andes, Rio de Janeiro.) 240 pp.

Those who read Portuguese will find great interest in this book. In a small space the author writes of the constitution and ceremonial of the negro religious tradition preserved to-day in Bahia by people whose ancestors were brought from Africa as slaves.

He tells from inside knowledge of the position and power of the priest, or, still more important, of the priestess and of the pre-eminence of women generally. Men drum, slaughter the sacrificial animal and hold various minor and less permanent posts. We read also of procedure at the regular ceremonies and at those for special occasions, including of course initiation. Much is never revealed to the outsider, but a general pattern emerges, consistent and elaborate enough to show the *candomblé* to be a highly evolved system of worship.

Carneiro tells of the hierarchy of the gods, of legends associated with individual gods and goddesses and of their particular characteristics; also of the tolerance of the Roman Catholic Church which encourages the negro's willingness to identify African god with Catholic saint, for example, Xango, god of thunder, is St. George. As a result of this policy many devotees are also Roman Catholics.

An interesting passage on tests for genuine "possession" reveals that the negro is more interested to prove the power of the god than to expose a fake. The writer has known personally priests and priestesses of undoubted integrity and, while admitting that evil and unnatural practices were once obligatory as part of the ritual, claims that they are now usually discredited except perhaps in some secretly held ceremonies.

It must also be remembered that the negro, like the Hindu, regards his deities as representatives and interpreters of a universe in which good and evil co-exist and are mutually dependent. The valuable supplementary notes give useful reference to the writings of Seligman, Herskovits and other authorities on this and related subjects.

As to the initiate, the person who devotes himself to one of the gods, the selection being subject to elaborate rules and reasons, he (or more probably she) is drawn according

to recent research from less-educated classes and this gives some support to the theory that education will eventually bring the whole tradition to an end. Be that as it may, *candomblé* is strong in Bahia to-day and involves a large proportion of the negro population, attracting even a few whites and *meztizos*.

The drawings by the brilliant Argentine artist, Carybé, etch on the memory, and add greatly to the impressions of these negro people, curiously and splendidly arrayed for the worship of their gods.

V. K.

Cantos de Trabajo del Pueblo Venezolano. Luis Felipe Ramon Y Rivera. (Fundacion Eugenio Mendoza, Caracas, 1955.) 55 pp.

This represents a collection of some thirty herding songs and street vendors' cries, admirably documented by Luis Felipe Ramon y Rivera and collected by himself and others. One is glad to see that Isabel Aretz, who has done such splendid work for Argentina, has collaborated with the author in this book which testifies to the good tradition of research as exemplified by Carlos Vega, with whom we are told the author studied.

It is good to see on each example references to recordings, for, however meticulous the notation (and great care has been taken to indicate the details of the singer's style), only recordings could faithfully bring the original to the student; for these calls and cries are full of grace notes and swoopings up and down.

They are virtually recitative and the words govern the melodies, some of which are manifestly liturgical in character. A variety of modes are represented, including the pentatonic and bimodal. Even under their modal labels surprising chromatics occur which are perhaps natural to a caller who, be he attracting the attention of beast or customer, must needs utter sounds that will be *noticed*. The rhythm for the most part is very free. Assuredly we have in these cries something unspoilt and of great value.

V. K.

Serbocroatian Heroic Songs. Collected by Milman Parry, edited and translated by Albert Bates Lord. Volume I, *Novi Pazar:* English translations, with musical transcriptions by Bela Bartók. (1954.) 479 pp. £5. Volume II, *Novi Pazar:* Serbocroatian texts. (1953.) 448 pp. £3. (Harvard University Press, Serbian Academy of Sciences, Belgrade, and Geoffrey Cumberlege, London.)

The Harvard University Press and the Serbian Academy of Sciences have started the publication of a great collection of folk songs, which Milman Parry gathered in Yugoslavia during the years 1933–35. The first two books, which have already come out under the direction of A. B. Lord, contain the original text and the English translation of a small number of epic poems and their variants, gathered from a relatively small territory. The songs are preceded by prefaces by J. H. Finley, R. Jacobson, A. Belić and the editor. These prefaces, and in particular the General Introduction, give interesting information about the history of the collection, about the narrators and their regions; furthermore, an abundance of valuable data, which the collectors acquired during their work. Added to the poems are transcriptions of the recorded conversations with the narrators and the musical transcription of a song accompanied on the *gusle*. This transcription was accomplished by Bela Bartók.

The publication of the collection of Milman Parry, one of the largest that exists, presents a valuable effort, which must draw the attention of every researcher in the field of folk poetry and music. It would be early, of course, to speak of its value before

we know it in its entirety. What we said in the statement* about *Serbocroatian Folk Songs*, by B. Bartók and A. B. Lord (1951), which also presents a part of the collection of M. Parry, can be said also, at least for the time being, of these two books. The very scrupulous transcription and the abundance of information present material for many interesting researches. But is not a somewhat exaggerated scrupulousness in the noting of a considerable number of errors liable to lead to misunderstandings? The errors are either wholly accidental or the narrator (probably owing to the changes of the registration cylinder) got confused, forgot where he had stopped and repeated a certain part, etc., or else the errors are due to the fact that the songs are written down too far away from their source (e.g., songs from Krajina, written down in Sandžak), so that they show a lot of confused passages, or—and these are the gravest errors—they come from a narrator who is neither Serbian nor Croatian, but, say, from an Albanian, who has not mastered the language. One could ask if such songs belong in a collection of Serbocroatian songs and if it would not be more appropriate to publish them separately —together with the Albanian variants—to illustrate another very interesting problem: "How songs and formulae travel and pass from one language into another" (M. Parry).

The same can be said of the musical transcription; it is exact to the last possible limits, especially with regard to the noting of the duration of a tone and also with regard to those hardly audible tones (often of indetermined pitch), such as those which accompany the intonation of a consonant. These are entirely accidential details which may be interesting for certain researches, but they can also lead to misunderstandings by making the notations less clear and making it, moreover, difficult for the reader to distinguish the traditional pattern from the accidental distortions.

C. R.

Ötödfélszáz Énekek. Pálóczi Horváth Ádám Dalgyüjteménye az 1813. Évből. Kritikai kiadás, jegyzetekkel. Sajtó alá rendezték Bartha Dénes és Kiss József. (Four-and-a-Half Hundred Songs. The Collection of Ádám Horváth de Pálócz in the Year 1813. Critical Edition with Notes. Revised for the Press by Dénes Bartha and József Kiss.) (Akadémiai Kiadó, Budapest, 1953.) 925 pp.

Every student of Hungarian music will greet this volume with exultation: it is the first complete publication of one of the most precious musical *Monumenta* of the Hungarians: an early nineteenth century manuscript of melodies, some of which date back to the seventeenth century, collected by Ádám Horváth de Pálócz (1760–1820).

Horváth belonged to the provincial gentry: by profession a lawyer, but devoted both to the physical sciences, mathematics and astronomy, and to literature and music. Comfortably well-off and having adequate leisure, he was able to devote himself to his intellectual pursuits. Literature claimed his principal allegiance: he was extremely well read, not only in the literature of his mother-tongue but also in authors of foreign parts. He stood in personal friendship with many of the great literary figures of the day; his conservative inclination and his patriotism led him to join the so-called national group of writers, but when their zeal in reforming the language carried them too far for Horváth's taste, it was his conservative outlook which made him dissociate himself from them. As a poet he cultivated the epic genre in a national framework; though his works were fairly widely read in his time he is nevertheless regarded as a minor figure in the history of national literature.

Music he liked greatly; he is said to have played the *clavier* tolerably, yet his notation of music, as it is regrettably evident from the collection under discussion, was surprisingly primitive. His intense patriotism and reverence of national traditions prompted him to collect and record ditties, old and popular melodies, songs, and verses which he heard

* See Bilten of the Institute for Folklore Studies, Sarajevo, 1953.

from the peasants; he even endeavoured to write some himself, in the "traditional" manner.

The immediate stimulus to collect these "airs" might well have been the Struggle for Independence from Habsburg rule, sometimes referred to as the Wars of the Rákóczy Rebellion. He wanted to preserve for posterity anything that was possible to preserve under the reactionary period that followed the defeat of Rákóczy. And the poetry and music of that glorious era, in addition to being immensely popular (even up to our days), were anything but flattering to the oppressors: the Habsburgs, Germans and Austrians, to whom he and his fellow-squires could never reconcile themselves. Horváth often came in conflict with authority on the subject of his songs, yet he would not retract, although under pressure he resorted to the subterfuge of supplanting some offensive lines with ostensibly harmless ones. This has caused some headache, not to authority, but to the musicologists and men of letters nearer our days, who were engaged in sorting out variants of words and tunes.

The signficance of his collections—for he had one other complete set of tunes and words in manuscript—was assessed by the reviewer in GROVE, 5th edition (1954).*

For 140 years this collection remained unpublished: and one must record with deep gratitude that this *lacuna* which has disfigured the impressive edifice of Hungarian musicology is now effectively repaired: in fact, this tardiness may have been a blessing in disguise, since it enables the present editors to employ up-to-date methods of research. The choice of Dénes Bartha to edit the musical part of the collection was singularly fortunate, for in addition to his profound knowledge of the musical history of Hungary, he was brought up, musicologically, in the best German academic traditions. The considerable difficulties of editing the musical text have been solved in an exemplary manner.

The Introduction which precedes Horváth's text divides into several parts: an all-too-brief biographical note on Horváth and general estimation of his work and personality; characteristics of his poetry; description of the two complete and one fragmentary manuscript versions of Four-and-a-Half Hundred Songs; brief survey of his other song-collections; his "method" of musical notation and consequent difficulties of its unravelling; and collation of the three manuscript variants. Separate sections are devoted to collating Horváth's collection with other contemporary musical sources† and to their literary antecedents. In conclusion, the methods employed in this critical edition are described, and the contents of the manuscript text are listed in order of (*a*) strophe-types and (*b*) line cadences. (*Cf.* the Bartók–Kodály system of classification.)

The Introduction occupies 109 pages; Horváth's text occupies the next 387 pages, while the Notes to the melodies and words respectively, occupy in fact more pages than Horváth's text itself.

Lastly, there are various Indexes, a Bibliography, and an Explanation of Words and Phrases. An enviable achievement, it remains a triumph of Hungarian musicology.

J. S. W.

Emlékkönyv Kodály Zoltán 70. Születésnapjára. Szerkesztette SZABOLCSI BENCE és BARTHA DÉNES. Zenetudományi Tanulmányok, I. ("Festschrift" for Zoltán Kodály's 70th Birthday. Edited by Bence Szabolcsi and Dénes Bartha. Musicological Studies, I.) (Akadémiai Kiadó, Budapest, 1953.) 766 pp.

The forty essays assembled here are of considerable importance to anyone seriously interested in Hungarian music. They will give an idea, not only of the significance of

* Art. FOLK MUSIC: Hungarian; Vol. III, p. 281. See also "A Survey of Hungarian Music," by the same writer, *The Chesterian*, Vol. XXV, No. 164; October, 1950.

† An earlier monograph by Dénes Bartha: *A XVIII század magyar dallamai* (Hungarian Melodies from the Eighteenth Century), Budapest, 1935, deals with these "melodiaries."

Kodály's extraordinary personality as a creative artist, scholar and teacher—all of the Hungarian contributors are indebted to him, directly or indirectly—but also of the many problems facing the student of Hungarian music, of the considerable achievements of the generation following Kodály and his associates, and of the present position of Hungarian musicology.

Nearly half of the studies deal with folk music proper and its various aspects. The most important are:

Bartók, Béla: Folksong Research in Eastern Europe.
Lajtha, László: An "Out of Tune" Orchestra.
Major, Ervin: Folksong and Verbunkos.
Kerényi, György: The Kernel of the Wassailing Song.
Járdányi, Pál: Scale-Types in Hungarian Folksong.
Rajeczky, Benjámin: Some Contributions to the Gregorian Chant in Hungary.
Molnár, Antal: Some Problems of Folkmusic Research.
Kiss, Lajos: The "Lengyel László" Game.
Gárdonyi, Zoltán: Our Folkmusic and Elements of Musical Form.
Vavrinecz, Béla: Asymmetric Rhythms.
Vargyas, Lajos: Ugrian Stratum in Hungarian Folkmusic.
Kertész, Gyula: Recording Folksongs by Mechanical Means.
Bartók, János: Forms of Pentatonicism in our Folkmusic.
Szabolcsi, Bence: Problems in the History of Melody: I, Concerning Hungarian Goliardic Melodies; II, The Siciliana of Bálint Balassi; III, Two Flute Sonatas in MSS.; IV, New Chinese Folk Song Collections.

Bartók's article will be known to English readers from the 1943 volume of *Musical America*, where it was originally published. Lajtha's paper describes peasant instrumental ensembles. Antal Molnár's article gives a general synopsis of methods of research and system of study; this is supplemented by Kertész's review of recording procedures. Structural details are examined by Kerényi, Járdányi, Gárdonyi, Vavrinecz and János Bartók. Comparative studies are contributed by Rajeczky, and an especially valuable one by Vargyas. Major's essay deals with one of the most important questions of Hungarian music; and Szabolcsi's concluding study, really a series of four essays of which melody is the common subject, presents some interim conclusions which are as unexpected as they are original.

To those who remember the first "Festschrift"—for this is the second—published in 1943, it may seem odd that the former, though produced amidst the adverse circumstances of the Second World War, contained a large number of contributions from foreign scholars, whereas the present volume is a "family affair" containing papers only of Hungarian contributors. This is explained by the title of the series, of which this "Festschrift" is the first volume: '*Musicological Studies*' is sponsored by the Academy of Sciences, as a repository of Hungarian contributions to musicology. It will, one hopes, never be short of material.

J. S. W.

Bartók Béla Levelei (Letters of Béla Bartók). Ed. János Demény. (Zeneműkiadó Vállalat, Budapest, 1955.) 504 pp.

This third volume of Bartók's letters is largely concerned with his work on folk music. It falls into three sections—Rumanian material, collected by Viorel Cosma (124 letters), Czechoslovak material, collected by Ladislav Burlas (72 letters), and Hungarian material, collected by János Demény (92 letters), with an appendix of 30 letters concerning Bartók's work in America from 1941 until his death. As in the earlier volumes, there is comparatively little important illumination of either the personal life and character, or the music, of the composer, nor does the volume reveal anything

new of much significance in connection with his work on folk music. The Czechoslovak material does however give the history of his negotiations with the Slovenské Spevy and the Matica Slovenská for the publication of his Slovak collection. These began in 1910, and continued until 1935, when Bartók more or less abandoned the struggle but left the material there in the hope that one day it would reach publication. It has not yet done so, but the introduction to this section states that active preparations have again begun. In the Rumanian section there is an interesting letter (No. 114) in which Bartók lists the works in which he uses or is inspired by Rumanian folk music. Elsewhere throughout every section there are various minor details likely to be of interest mainly to Bartók's biographers, but the general reader will find much of it dull or unrewarding. Bartók was not one of the great or fascinating letter-writers. Demény's painstaking editorship, as in the two previous volumes, is admirable. The material is clearly presented, and all the sources are exactly defined. But much of it is too trivial to have been worth publication.

C. M.

Moldvai Csángó Népdalok és Népballadák. Szerkesztették Faragó József és Jagamas János. Zenei anyagot összeállitotta Szegő Júlia. (Folksongs and Folkballads of the Moldavian Csángós. Selected and Edited by József Faragó, János Jagamas and Julia Szegő.) (Szépirodalmi Könyvkiadó, Bucuresti, Budapest, n.d.) 343 pp.

Röpülj Páva Röpülj. Magyar Népballadák és Balladás Dalok. Szerkesztették Csanádi Imre és Vargyas Lajos. (Fly, Peacock, Fly. Hungarian Folkballads and Ballad-Songs. Selected and Edited by Imre Csanádi and Lajos Vargyas.) (Szépirodalmi Könyvkiadó, Budapest, 1954.) 588 pp.

The two volumes complement each other: the first publishes material coming from a group of people ethnically closely related to Magyars, collected by and preserved in the Kolozsvár (Cluj) Department of the Rumanian Folklore Institute; the provenance of the second is Hungarian, reprinted from various publications. The language of both volumes is Hungarian; the first appears to be a co-operative effort of Rumanian and Hungarian institutions.

As to contents, selection and presentation of material, the second is superior to the first. Even though the "Rumanian" volume goes a long way to meet a *desideratum* of Hungarian music-folklorists, its editorial methods are not fully informative and do not facilitate further inquiry. It has a general Introduction which amalgamates musical, topographical, poetical and ethnographical information. The melody and relevant words are placed together (a correct principle) whenever the melody is published—which is the case in the majority of the ballads: there are 155 pieces. These are followed by Notes (surprisingly short), and Indexes of melodic structure and title in addition to a sketch-map of places of provenance.

The "Hungarian" volume provides an informative Foreword which deals with the Hungarian ballads in general: their various types, poetic images and symbolic language; and describes the methods and history of their scholarly collection. The text of 225 ballads follow, but regrettably only words are printed. The defect is barely compensated by publishing the melodies of *some* (i.e. fifty) in the Notes section. This latter, however, is extremely well designed and replete with almost all relevant information concerning both music and words. There is a List of Sources, both printed and manuscript, and an Index listing the ballads according to their genres and content-motives. This precedes the Notes proper which refer, not to each ballad separately, but to groups of ballads, being variants of a subject-prototype. This method facilitates further study considerably. A list of uncommon words is followed by an alphabetical Index of titles.

J. S. W.

A Magyar Népzene Tára. II. Jeles Napok. A Magyar Tudományos Akadémia megbizásából szerkesztette Bartók Béla és Kodály Zoltán. Sajtó alá rendezte Kerényi György.

(*Corpus Musicae Popularis Hungaricae. II. Notable Days.* Edited by Béla Bartók and Zoltán Kodály. Revised for the Press by György Kerényi.) (Academia Scientiarum Hungarica, Budapest, 1953.) Pp. xxiii + 1248 + 32.

Since the first volume of the *Corpus* has already been described in Volume V (1953) of this *Journal*, it will suffice to summarise briefly the contents of the second volume of the series, and indicate improvements and alterations by which the later volume differs from the earlier one.

The book before us contains the tunes—and also the accompanying gestures, etc.—of the calendar customs, in chronological succession from January to December. There are eighteen divisions, but the Christmas customs are again divided into sub-sections: it contains 994 tunes in all (exclusive of variants, etc., shown in the Notes). There is an extremely copious "Notes" section for tune and text variants, published sources and other material relevant to the tunes, but concordances with non-Hungarian material are omitted, because it would swell the volume to unmanageable proportions. An Index of Strophe-types, ordered according to increasing number of syllables is helpful in analysing the formal structure also of the tunes. A Vocabulary of Words and Phrases explains the dialect expressions.

Among the gains of the second volume are the considerably enlarged and classified Bibliography, and, above all, the innovation of appending a sketch-map in front of the respective sections, to show the occurrence and diffusion of the customs and their tunes.

The classification of the tunes, however, follows another method than that of the previous volume. It is stated in the Foreword that

> ". . . the multiplicity of our folk music precludes the possibility of including the material into one, rigid system. Each separate branch must find its own separate order. ."

which, of course, is as valid a principle as any. Yet one would have thought that such an authoritative source-publication called for a consistently applied method of systemisation. It is regretted, too, that not all of the sixty-six photographs bear dates.

J. S. W.

Régi Népdalok Kiskunhalasról. Nagy Czirok László és Vargyas Lajos gyüjtéséből közreadja Vargyas Lajos. (Old Folksongs from Kiskunhalas. Edited, from the Collection of László Nagy Czirok and Lajos Vargyas, by Lajos Vargyas.) (Zeneműkiadó, Budapest, 1954.) 80 pp.

The editor is an eminent music-folklorist of the pre-war generation. In the ample Introduction of the book he justifies publication of the material by pointing out that Bartók and Kodály, and their immediate followers concentrated on the ethnically "peripheral" territories of Hungary—witness, for example, *Transylvanian Folk-Songs* (Budapest, 1923), the joint publication of Bartók and Kodály—so that the "heartland" remained comparatively less thoroughly explored.

Kiskunhalas is situated in the southern part of present-day Hungary, exactly midway between the rivers Danube and Tisza; the collecting of the tunes published here was done in 1939. The classification of the melodies follows the "master system" of Bartók and Kodály. There are 87 tunes: their number include some bagpipe melodies, which are of particular interest. The section of Notes, which follow that of the tunes proper, indicate published sources and variants; some of the latter are given also in notation, which brings up the total number of published melodies to 100. The volume is concluded by syllabic and cadential Indexes.

J. S. W.

Széki gyüjtés. Lajtha László: Népzenei Monográfiák. II. Szerkeszti Lajtha László. (László Lajtha: Collection of Szék. Folkmusic Monographies. II. Edited by László Lajtha.) (Zenemükiadó, Budapest, 1954.) 363 pp.

Lajtha is among the most authoritative living music-folklorists. Unlike Szabolcsi, for example, who specialises in the comparative, "laboratory" studies, Lajtha concentrated on the "field-work" of collecting and recording.*

The present volume appears to be the publication of part of his extensive 1940–41 expedition, the results of which constitute the first consistent collection and recording of the instrumental style in Hungarian folk music; a discovery of exceptional importance. True, we have instrumental pieces from Bartók's and Kodály's collection, but they were solo performances "transplanted"—perhaps ornamented—of fundamentally vocal material.

Here we have demonstrations of an instrumental survival in the Hungarian musical folklore which was hitherto believed to be an exclusively, or at least predominantly, vocal tradition. These instrumental ensemble pieces raise the questions of "orchestral" combination and therefore of colour, of harmony and counterpoint; in other words, problems which were, so far, alien to Hungarian folk music. Another interest of this material is their provenance, i.e. the fact that they derive from an ethnic "frontier" district of mixed Magyar and Roumanian population.

In the Introduction Lajtha is at great pains to emphasise the purely factually documentative character of the volume: in fact, in the usual Notes, which succeed the 110 tunes, there are no references to analogies, variants, other sources, etc., customary in Hungarian folk music publications, but merely individual performance variants and—in the case of vocal pieces—additional words.

In spite of Lajtha's disclaimer, it would have been useful to have the instrumental pieces transposed to a common final note, prescribed by the classification method of Bartók and Kodály; here the pieces follow "in the order as they were recorded on the gramophone record or phonograph cylinder" and in their original pitch. This seems even more peculiar when it is found that in the case of the purely vocal melodies of this collection Lajtha did resort to the common terminal note.

Another disturbing factor is his omission to indicate the instruments, at least at the beginning of the "scores," although in the Introduction Lajtha vaguely, but never explicitly, refers to the instruments used by the performers, and their tuning.

The material is divided into groups containing purely instrumental music, instrumentally accompanied vocal pieces, and sung melodies. This, being the second volume of a series, one presumes a first one, and hopes for a continuation.

The unusually excellent quality of paper, binding, type faces and engraving of music notes call for special mention.

J. S. W.

A Magyar Zenetörténet Kézikönyve (Handbook of the History of Hungarian Music). Bence Szabolcsi. 2nd, revised edition. (Zeneműkiadó Vállalat, Budapest, 1955.) 247 pp.

The revision of this work, originally published in 1947, is mainly in the provision of a generous number of illustrations in the text, which is itself not much changed. It is chiefly a history of Hungarian art music, dealing with folk music only in an introductory chapter on the apparent Asian origins of the Hungarian peasant musical style, and in the final section on twentieth-century music, where its influence on Bartók, Kodály and their successors is briefly described.

C. M.

* For further information *cf.* the entry under his name in Grove, 5th edition (1954).

Népzene és Történelem. (Folk Music and History.) Bence Szabolcsi. (Akadémiai Kiadó, Budapest, 1954.) 175 pp.

A collection of essays, written between 1948 and 1953; some were published in periodicals. The first, "Popular and Individual Creation in the History of Music," deals with the apparent antithesis between the two types; the second, perhaps the most important study of the volume, contributes some social and historic background to the formation of the new style of Hungarian folk song; the third, "Hungarian Dance Music of the Sixteenth Century," discusses the European influences which conditioned Hungarian dance music, and refers to some newly-discovered material that bear upon the subject; the fourth, "Hungarian Prehistory—Hungarian Folk Music," is a speculative summary of recent investigations; the fifth, perhaps the most interesting to the general reader, but definitely challenging to Bach scholars, discusses the popular, "folky" elements in Bach's music; and the last surveys the stylistic changes in music which accompanied the great social and intellectual movements in European history. The originality of thought and the wide learning of the author is evident on every page. A translation into an easily accessible language is fervently to be hoped for.

J. S. W.

Přiručka za Serbskich Ludowědnikow (Handbook for Lusatian Folklorists). Edited by P. Nedo and B. Nawka. (Institute for Lusatian Folklore, Bautzen, 1954.) 40 pp.

Lětopis Instituta za Serbski Ludospyt. (Year Book of the Institute for Lusatian Folklore). Edited by P. Nowotny. (Nowa Doba, Bautzen, 1953.)

The first of these is a slender volume of information for prospective collectors in any branch of Lusatian folklore. The few initial pages of Marxist deference to the East German régime, under which the Lusatians are living and working, are followed by an account of the importance of folklore research (P. Nedo), of the background to their present day folklore research (Musiat), a detailed and systematic programme of work (Weinhold) and some practical advice on work in the field (Michałk).

In the "Year Book" only two sections are concerned with music. The first, by P. Nedo, on Lusatian Folklore, is largely an expanded version of his chapter in the Handbook. The second is a Supplement to the Bibliography of Lusatian folklore, drawn up jointly by the members of the Lusatian folklore seminar of Leipzig University, as a contribution towards the correction, improvement and completion of the inadequate bibliography of Wjacsławk (2nd edition, 1952). There is a summary, in German, of all the articles.

E. V. de B.

Česká ethnografie a folkloristika v letech 1945–1952. Ludvik Kunz. (Czech ethnography and folkloristics in the years 1945–1952.) (Czech Academy of Sciences, 1954.) 382 pp.

The present volume is introduced by a valuable survey of older bibliographic works (up to 1945). But the core of it is the listing of subsequent ethnographic and folkloristic publications, including both books and journal articles, according to the name of the author. The content or character of each item is indicated briefly (in Czech). The principal developments during this period are reviewed in a separate chapter. There is a Russian and a German summary.

In the subject index the classified materials on folk songs are found on pp. 357–358 (methods of collecting; studies; published collections of folk songs from Bohemia, Moravia and Silesia, general and according to regions, and from Slovakia; folk songs of other nations; choral arrangements; recent efforts to collect folk songs; ceremonial

songs; religious folk songs; language of the folk song, etc.). For folk music, see p. 358; for folk dance, p. 359. A translation of the subject headings in the Index into at least one world language would have substantially increased the usefulness of this important reference work.

J. B.

Folksongs and Folklore of South Uist. Margaret Fay Shaw. (Routledge & Kegan Paul, Ltd. London, 1953.) 290 pp. £2 10s.

South Uist, the island now existing under a terrible threat of vandalism, is lovingly described in the early pages of this book. The account is based on an intimate knowledge of the place and people, derived from a six years' residence on the southern end of the island, ending in 1935. It is of absorbing interest to read of the almost primitive crofting life lasting into our own time, of the succession of the seasonal work, the implements used, the houses and recreations and beliefs of the people, the uses made of the native plants and materials. This and later parts of the book are illustrated with exceptionally fine photographs, the work of the author. This is followed by other sections of miscellaneous content, among which the Proverbs and Sayings are to be particularly noted, as are many of the Cures. A few rather unusual stories follow.

Lastly come the songs, the main object of the quest. These are treated with the utmost care and with expert knowledge, with the result that this collection is the only study comparable with that of Frances Tolmie, whose collection of Skye tunes was printed in Vol. IV of the *Journal of the Folk-Song Society*. Both are competent and trustworthy, but this has the advantage of being published (and beautifully produced) in book form, with plenty of room for commentary. The notes are succinct but sufficient to explain most obscurities, and the lists of versions and variants is probably complete. The songs are grouped according to theme—milking songs, lullabies, waulking songs, and so forth; and the note to this last group is most welcome since it analyses their structure and so gives the hearer a chance to disentangle the alternations of verse and refrain. The words are, of course, of minor import; there is no neglected major poet to be discovered, and many of the sets of words seem to be little more than either improvisations or strings of commonplaces. Such interest as the texts possess lies chiefly in the homely pieces, such as No. 24, describing how a man was dunned for his debts, or No. 59, the song of the cat who was put into a dark corner as a punishment for various thefts. And some of the allusions are reminiscent of folk song lore from other places; for instance, Irish readers will be interested to find (on p. 175) that a "crooked-horned ewe" means a private still, and the Welsh story of the disappearance of Ned Pyw has a parallel here on p. 132. But the tunes are in a different class and full of interest. Here may be studied the full range of Highland melody, with its peculiarities of rhythm and time, scales and singing habits, authentically and minutely displayed, so that the reader has before him, to the extent possible by staff-notation, the actual sounds uttered in the Hebrides.

The question of modes is naturally of great importance, and in this part of the work there has apparently been a shuffling of papers in the last stages of the book's production, because it contains mistakes which the author would never have made. A slip of Corrigenda can be obtained on application to the publisher. To these we here add one more: on p. 73, fifth line from the bottom, read 5. Same structure as (4). . . .

A. M. F.

Cecil Sharp. A. H. Fox Strangways and Maud Karpeles. 2nd Edition. (Geoffrey Cumberlege, Oxford University Press, 1955.) 225 pp. + 16 plates. 25s.

We are indebted to Miss Karpeles for this new edition of the life of Cecil Sharp, which serves not only to bring back into print a much sought after work of reference, but also

to make clear the real nature and extent of her own contribution to the writing of the original edition—a contribution long suspected, but hitherto not publicly acknowledged.

The Appendixes, which contained contributions from Sir George Dyson and Dr. R. Vaughan Williams, are omitted, but some of their material has been incorporated into the new edition and the opportunity has also been taken to make several additions and revisions to the text and to the illustrations. Some of the new material, dealing with recent events in the folk-dance revival, will be found in Chapter XV (not XIV as stated in the preface), and a close comparison of the two editions will reveal the remainder. These slight, but important, textual revisions have been made with great discrimination.

At the end of Chapter IX attention has rightly been drawn to the fact that although Cecil Sharp did not call himself a folklorist or an anthropologist, his several introductions to the Morris and sword-dance books in which he discusses the origin and significance of the dances and their associated customs, make an important contribution to the study of cultural and social anthropology. On page 115 will be found a re-appraisement of Sharp's own compositions, and on page 120 the greater part of Dr. Vaughan Williams's essay on Sharp's accompaniments, printed as an appendix in the former edition.

In 1933 it was possible to write of Sharp's *English Folk-Song: Some Conclusions* that it was considerably in advance of anything that had appeared at that date. It has still not been superseded, but writing now, thirty years after Cecil Sharp's death, it is possible to see some of his life's work in clearer perspective. Both in the Introduction and in the material added to Chapter XV, Miss Karpeles has contrived to point the changes which have taken place: "Now chiefly owing to the work of Cecil Sharp, our English folk songs are familar to people in all walks of life. The folk dances, too, have spread far beyond the village communities in which they were formerly practised." "The folk music tradition is dying" is an almost universal cry and one that has been heard many times in England. Yet it never has died and folk song to-day is not dependent on the old traditional methods for its continued existence, but, as Miss Karpeles points out, can be acquired through printed collections, the gramophone and radio. So, paradoxically, the very agencies that have in the past hindered the evolution of folk song are now ministering to its revival.

The original Chapter XV ended with the story of the building and dedication of Cecil Sharp House, of which Granville Barker said: "In so far as a building can be like a human being, it is like Cecil Sharp himself—classical without being severe and pervaded with an extraordinary sense of gaiety." The story is now brought down to date with the relating of the partial destruction of the house in 1940 and the re-opening of the modernised and extended building in 1951 by H.R.H. Princess Margaret, Patron of the Society which Sharp had founded forty years before. The House, the Society, and the "Life" will continue to stand as memorials to the man, and deserving also of remembrance is the Princess's personal tribute:

> "With the rapid growth of industry, the towns were soon to rob our countryside of its prosperity and even of its people; and their age-old customs, once so fondly cherished in song and dance, began to die out. Happily, and before it was too late, it was given to Cecil Sharp to see in them an element in our national life which should be treasured for ever, and with a genius and vision for which Englishmen must be thankful he sought to restore them to us once more."

E. J. N.

Der Stammescharakter in den Weisen neuerer deutscher Volkslieder. Ernst Klusen. (Voggenreiter Verlag, Bad Godesberg, 1953.) 79 pp.

Here is yet another example of assiduous German research in a field which the author describes as belonging to the "quiet and refined matters which are all too easily overlooked and ignored in the hustle and bustle of everyday life." The very title offers

a linguistic poser in *Stammescharakter*, which can best be translated here perhaps as "tribal or local characteristic."

In order to investigate possible affinities (shades of Goethe's *Wahlverwandschaften!*) between the various versions of several late eighteenth and nineteenth century German folk songs, the author dissects them microscopically from the points of view of melody, harmony and form in all their various possible aspects.

One cannot fail to be struck—rather maliciously perhaps—by the contrasting pictures of a young Low Austrian peasant singing *Es war einmal ein verliebtes Paar* and our author painfully plotting the melodic and harmonic graphs of its simple melody! Can such investigations on these delicate works not perhaps be carried *ab absurdo?*

Of fifty songs noted down in the Lower Rhein area, the variants in all other accessible parts of Germany have been collected and compared. These vary in number between three and seventy-four, the songs with the greatest number being: *Die Sonne sank im Westen* (32), *Eine Schäferin trieb ihre Lämmlein aus* (60), *Ein Jägermädchen sass im Grünen* (35), *Es ging bei hellem Mondenschein* (38), *Es war einmal ein verliebtes Paar* (40), *Es war einmal ein Mädchen* (55), *Nicht weit von hier* (54), *Es wollt ein Müller* (36) and *Es wollt ein Mann* (34).

There are several musical illustrations as well as tables and graphs summarising the main findings.

I. F. F.

Deutsche Volkslieder demokratischen Charakters aus sechs Jahrhunderten, Bd. I. Wolfgang Steinitz. (Deutsche Akademie der Wissenschaften zu Berlin, Veröffentlichungen des Instituts für deutsche Volkskunde, Band 4/1, Akademie-Verlag, Berlin, 1954.) 499 pp. DM 15.

The word "demokratisch" has now acquired in Germany special connotations of such a kind that the title of Dr. Steinitz' book is in itself a sufficient indication of the contents and purpose of the work. It is, in fact, wholly dominated by the Marxist viewpoint. Dr. Steinitz takes the term "folk song" as denoting, for the purposes of his book exclusively so, that type of song into which the victims of an unjust social order, denied all other means of utterance, pour their anger and despair, their suffering and resentment, their hopes and dreams of a brighter future and their ardour for the class struggle by which this future must be achieved. Here are songs of the peasant, bewailing his misery and helplessness or planning the overthrow of the cruel landlord; songs of rural poverty and the exploitation of rural labour; songs of the industrial artisan and the down-trodden apprentice; songs of the oppressed miners, weavers and steelworkers; songs of the soldier in the ranks, snatched away from his home to fight the tyrant's battles, persecuted by a brutal officer class, shot as a deserter or cast aside as a disabled ex-service man. All this is, of course, frankly special pleading for a particular ideology with which the reader may or may not find himself in agreement. But, setting apart the political bias, even those who disagree with the general tendentiousness of this book cannot deny that it is handsomely, even splendidly produced, and that the material has been assembled in a careful and scholarly manner, with full bibliography and source references. It is, moreover, of very real value in that it makes available to the general reader large numbers of interesting texts (and tunes) not found in the more traditional collections of German folk song, and not least in that it provides a wholesome corrective to the over-idyllic view of the "romantic" school.

The appearance of the second volume of this work, dealing with political and revolutionary songs from 1789 to 1945, will be awaited with interest.

R. H.

Norsk Folkemusikk. Arne Bjørndal. Utgjeve som Festskrift til 70-årsdagen. (Nord- og Midhordland Sogelag, Bergen, 1952.)

This representative collection of Hr. Bjørndal's writings, selected by Hr. Conrad Clausen, was published in celebration of the author's seventieth birthday. Of the sixteen articles it comprises, all except one had already appeared in sundry publications dating from 1939 to 1951. Three of the most considerable: *Nasjonalinstrumentet hardingfela* 1651–1951, *Ole Bull og Valestrand*, and *Edvard Grieg og folkemusikken*, were reviewed in this *Journal* in 1953. The new article, *Vesterveg*, is an account of Hr. Bjørndal's sojourn in the Shetlands and Orkneys in 1949, during which he inquired deeply into local folk traditions and customs, and found that though the native music showed strong Norwegian influence it possessed a distinctive quality of its own. The other twelve articles go to form a history of Norwegian folk music from early times until the present day. Among studies of historical sources are accounts of the oldest published Norwegian folk song "Rabna brudlaup i Kraakelund," Paris (1647), and of the earliest known folk dance, dating from 1695 and first printed by Johann Mattheson at Hamburg in 1740. Hr. Bjørndal's unravelling of the mystery surrounding the origin of this tune, first known as "Subterranean music," and his tracing of its evolution from simple two-part song-form to a *slått* of more than fifty bars' length ("Rotnheimsknut") is perhaps the most fascinating of all the contents of this profoundly interesting book. Other essays deal respectively with the series of concerts given at the request of Ole Bull by "Myllarguten" (Torgeir Augundson) at the National Theatre, Bergen, in 1850; with folk music of the Sogn region and with individual dance tunes. Among four studies of Hardanger-fiddlers is a biography of J. B. Tveit (1786–1847), followed by a list of owners of the fine instruments of his making.

Hr. Bjørndal's deep devotion to his native folk-heritage is implicit throughout the book, nowhere more so than in the essay *Bygdebøkene og bygdemusikken*, in which he makes an impassioned appeal for the adequate recognition of local artistic and musical traditions and for their full and accurate documentation in parish records.

The volume abounds in photographic illustrations of instruments, their makers and players, and in quotations in music-type. Charmingly produced, it does great honour to all who have collaborated in its compilation and forms a worthy monument to the renowned exponent of Norway's national music.

K. D.

Slåtter og Folketonar frå Bø i Telemark, oppskrivne av G. O. Nordbø. (Oslo, 1954.) 69 pp. music.

G. O. Nordbø (1856–1940) was born at Bø in Telemark, Norway, and from 1876 to 1926 played the church organ and taught the children there. He was familiar with the very best traditions, especially in harding-fiddle playing, and his collection comprises tunes for harding-fiddle, langeleik and song. The material was written down himself, but erroneous notations, etc., have been revised by the composer Eivind Groven, who is so experienced a folk music collector and scholar that the collection is a real expression of genuine tradition. There are short forewords by Mr. Groven and by the collector's son, but no comments.

E. D.

The Correspondence of Thomas Percy and David Dalrymple, Lord Hailes. Ed. A. F. Falconer. (Louisiana State University Press, 1954.) 186 pp.

This collection of letters concerning the editing of the twenty Scottish items included in Percy's *Reliques*, the Bannatyne MS. and kindred matters, is part of a general publication of Bishop Percy's correspondence. It comprises fifty-three letters, written between 1762 and 1789, almost all from Percy, and almost all in the British Museum.

The letters are left to speak for themselves, editorial additions being confined to an introduction, appendices and footnotes, that stick very closely to elucidating literary and historical identity. The editor never turns aside to place Percy in the perspective of his predecessors and successors, still less does he make any comparison between Percy and Herder, either as editors and translators of traditional song, or as the chief originators of two lasting schools of thought concerning it; when identifying a particular ballad he makes no reference to Child, or other scholars in comparative balladry, nor to surviving examples found extant by Sharp and other folk song collectors. The editor, in this respect, leaves Percy's Scottish inclusions where he found them—which should not be in the middle of the twentieth century; but the book serves admirably to show what manner of man the eighteeneth century literary antiquarian was, in learning, patience and originality—qualities too often forgotten in the fashionable regurgitation of stale library backwash that passes for popular antiquarianism to-day.

Inexcusably careless printing mars a handsome book.

M. D.-S.

Negro Slave Songs. Miles Mark Fisher. (Publ. for the American Historical Association by Cornell University Press, New York, 1953 and Geoffrey Cumberlege, Oxford University Press, London.) 223 pp. $4.00 (32s.).

While studying the Psalms historically, Dr. Fisher conceived the idea of investigating negro spirituals from the same point of view, and this book is the result. Folklorists in the past have tended to regard negro spirituals as a form of escapism, and attempts to date them were based on the idea that spirituals were mere copies of white revivalist songs—that the singers were "simply imitators who pathetically cried in their captivity." Dr. Fisher emphatically rejects this attitude and regards spirituals as very exact historical records of events in which the negroes were involved and of their thoughts, emotions and reactions to them. He studies in great detail a large number of these spirituals, their language and symbolism, and the circumstances and manner in which they were composed. He also shows how strong a hold the "colonisers" to Liberia had upon the negro's imagination, while pointing out how significantly absent are any references in the spirituals to the efforts of the abolitionists.

The weakness of the book is on the musical side. The author includes a consideration of the negroes' African background, but his treatment of African music is questionable. He deals justly, though briefly, with the ritual and social function of African music, but with the music itself he is dealing largely at second-hand. For instance, he quotes on African music: "Onlookers would pat their feet and clap their hands while bodies swayed to syncopated time." In accepting such descriptions he is accepting a gross over-simplification of a highly complex rhythmic build-up (in which stamping and hand-clapping form an integral part), which is not "syncopated" in our western sense at all. It would, however, be unfair to stress unduly any weakness on the musical side of the book, since the author is primarily concerned with the historical significance of the spirituals—and on this he has broken much fresh and valuable ground.

E. V. de B.

Music in Canada. Edited by Ernest MacMillan and published in co-operation with the Canadian Music Council. (University of Toronto Press, 1955.) 232 pp. $5.00.

The contributors to the nineteen chapters of this book are all leaders in their respective fields in the Canadian music world. It is the first comprehensive book of its kind in a country which has made such a rapid and splendid development in all branches of music. There is a chapter of twenty-four pages on folk music by Dr. Marius Barbeau.

Canada has been blessed in having Dr. Barbeau, whose work is an inspiration to all serious folk music students and collectors. His chapter covers the songs of the many nations which constitute this vast country, particularly those of the Indians in the north west, and he describes with most interesting music illustrations his collecting, with Sir Ernest MacMillan, the difficult songs of the Nass Indians. He also gives examples of the songs of the French Canadians, the English, the Irish, and the Gaelic, as well as an account of their background. It is a most informative chapter, and one wishes it were very much longer.

M. S. C.

Ballads Migrant in New England. By the collectors, Helen Hartness Flanders and Marguerite Olney. With an introduction by Robert Frost. (Farrar, Straus & Young, New York, 1953.) xiv + 248 pp. music. 8vo. $6.00.

A delightful, informal, running commentary by Mrs. Flanders connects this miscellany of ninety-seven local ballads, broadsides, nineteenth-century songs of sentiment and piety, and more ancient British and Colonial survivals. The fifty Child variants include the more usual "Barbara Allen," "The False Hearted Knight" and "Lord Randal," as well as the more infrequent "Bonny Earl of Murray," a unique fragment of "The Rose of England," and a "Sir James the Rose" which runs to forty-seven stanzas. In the anecdotes and descriptions of the singers, their homes and their forebears, one is able to retrace mentally the journeys Mrs. Flanders has taken so many times, back and forth over the country roads of New England, and sometimes into the towns. Her city singers may have learned their songs orally, but they could also have had access to printed sources. On the other hand, a country singer produces a "Wife of Usher's Well" which is verbally almost identical with Child A.

The tunes are modally and rhythmically less interesting than those from other regions of the United States—notably the southern Appalachians. "The Bold Fisherman," in 6/8, has lost the haunting quality of Sharp's English version in 5/4. Tunes wander back and forth between the sacred and the secular: "In Castyle Town" is the hymn tune "Nettleton"; "The Wife of Usher's Well" is set to a fine "Lazarus" tune. But is "Old Hoss Shrubsole," as the editor claims? The problem of a suitably simple notation which also suggests the singer's pitch and rhythmic freedom is still to be solved. Miss Olney has used one helpful device, a comma in mid-measure, as in "Martyr John," to indicate a subtle point in the singer's phrasing.

The monotony of the tunes as they appear in print is somewhat compensated for in listening to the singers themselves in the record, *Eight Traditional British-American Ballads*, reviewed on p. 115 of this *Journal*. Book and record illustrate each other admirably, as well as giving us pleasure and information about one of the notable American collections of folk song.

E. K. W.

Anthologies and Arrangements

Canti Ceremissi (*Cheremiss/Mari/Folksongs*) for voice and piano. Sándor Veress. (Suvini Zerboni, Milan, 1955.)

This is a set of nine songs, with Hungarian texts and brilliant English translations by John Manifold, natural, rhythmically right, and poetically imaginative. The settings are a product of the great interest shown in Mari folk songs by Hungarian musicians since the discovery of marked similarities of structure to certain of their own folk song types. Veress, who has done a good deal of field work in folk music, is the most original and important of the post-Bartók generation of Hungarian composers (he now lives in Switzerland), and the only one who has dared to turn away from folk music completely, as he

did in his very early works and has done again in his more recent music. When he has treated folk song material he has succeeded in getting away from the rather stereotyped formulae into which his compatriots tend to fall too easily, setting the tunes with simpler, more austere, less expected harmony, and in an accompaniment texture more refined, varied and personal. These settings are characteristically beautiful, and, with English texts for once that can be sung without provoking a laugh, are strongly recommended.

C. M.

99 *Cigány Népdal* (99 Gypsy Folksongs). Compiled by Imre Csenki and Miklós Pászti. (Zeneműkiadó Vállalat, Budapest, 1955.) 151 pp.

96 *Csángómagyar Népdal* (96 Csángó-Hungarian Folksongs). Compiled by Pál Péter Domokos. (Zeneműkiadó Vállalat, Budapest, 1953.) 192 pp.

These are part of a popular series of pocket volumes of folk songs, without accompaniment, each volume with a very brief introductory note. The gypsy collection is of songs taken down from village "peasant" gypsies, not from gypsy bands, the members of which are rarely familiar with the authentic gypsy material. Most of the songs were collected on Hungarian territory, and many of them are variants of Hungarian tunes or those of neighbouring nations. A small proportion of them differ in style from any of these, and may be original gypsy tunes. Two-thirds of them were sung in the gypsies' own language, most of the rest in Hungarian. All are published in the original language, with a Hungarian translation where necessary. Cradle-, love-, wedding-, drinking-, mourning- and dance-songs are represented, with songs of grief and farewell, ballads, yodelling and nonsense songs.

The Csángó-Hungarian songs, collected in Moldavia and Bukovina, fall into similar but fewer categories. They show the strong survival of the native Hungarian musical style in this community, in spite of its isolation and oppression, some effect of which however shows in certain unusual traits in the melodies.

C. M.

Slovenské Ludové Piesne (Slovak Folk Songs). Ed. F. Poloczek. Vol. II. (Slovak Academy of Science, Bratislava, 1952.)

In the preface to the first volume (containing 373 songs and published in 1950) the then editor, the late Prof. K. Hudec, set out as the main aim of this series: the publication of some 20,000 Slovak songs as the "uncorrected and unselected raw material" for further study and for testing various theories as to the nature of Slovak folk song. For example, despite the high esteem in which Bartók is held by their scholars, they contest his theory of the plagalisation of songs in this region. The preface to the first volume is given in Slovak, Russian and English.

In this second volume, the English translation of the preface has been dropped in favour of German and the preface places more stress on the social content and political implications of folk song. Over 600 more songs, from seven districts, are given, nearly all of which were collected between 1949 and 1952.

It is proposed to issue a supplement to the next volume with comments on variants and related songs included in the first three volumes. This would enhance the value of these first two scholarly collections. But there may be some misgivings about the intended inclusion, in the next volume, of songs of "joyous constructive content" emanating from "the joyous socialist present." Such songs, whatever their merits, could not be said to have passed the test of time and been handed down by oral tradition from one generation to another. If, therefore, these collections aim at providing material for the serious scientific study of Slovak folk song, the proposed inclusion of these new songs may well confuse the issue.

E. V. de B.

Kytice lidových písní. Bartoš and Janáček.

Boskovicý zpěvníček. O. Sirovátka.
(Statní nakladatelství, Prague, 1953.)

The first is a welcome reprint of the well-known Bartoš and Janáček collection (with very minor alterations), including Janáček's brief but enlightening introduction, giving advice to the prospective users of the book on the best approach to these songs.

The second is a regional collection of fifty-eight songs, some newly noted down, others taken from older collections. The melodies are straightforward in style, and the notes on the songs brief and useful, though the introduction is somewhat tendentious.

E. V. de B.

The Ballad Book. Ed. MacEdward Leach. (Harper & Brothers, New York, 1953.) xiv + 842 pp. $7.50.

It is now nearly a century since Child's *English and Scottish Ballads* was first published, nearly 60 years since its full, comparative edition was completed, over 50 since the one-volume edition became the standard collection possessed by most libraries, and the field-work of the twentieth century has made a "new," revised Child an imperative desideratum. One cannot, however, feel that Mr. Leach's volume, comprehensive though it is, fulfils this purpose; but, compendious, well-printed, furnished with glossary, bibliography, a list of recordings, notes of provenance to each item, and a substantial introduction, it provides a useful reference work for those who require the contents of Child (without the *apparatus criticus*) and in addition a considerable number of American ballads, and English ballads found on American soil, that field-work and study have admitted to the attention of later folklorists.

Two or more versions are given in a number of instances. Some, such as "The Drowsy Sleeper," are of interest and value in providing a coherent version of a ballad which in England is known only in exasperating scraps; others, displaying "democratisation" where the original recorded tragedies of high degree or "served to embalm history," are irritating in their senseless corruptions, and in what appears to be an editorial preference for their squalid transformation.

The selection is inevitably arbitrary, and the notes are unequal in their comments, sometimes directing the reader to recently accepted knowledge, sometimes oddly missing —as in "Lambkin" and "The Unquiet Grave"—the comparative findings of the last quarter-century. Despite works listed in the bibliography, there is a conspicuous absence of reference to English and European scholarship; similarly the weakest part of the introduction is that having reference to history, whether the history which ballads both embalm and corrupt, or the history of ballad preservation and collection.

To the European brought up on the folk philosophy that emanated from Germany at the end of the eighteenth century this glimpse of American folk culture and the American view of a European tradition prompts a recollection of that phrase of Voltaire's "the light is so widespread there is no flame."

M. D.-S.

All Round my Hat, English Folk Songs and Dances. Engelsk Språkkurs i radio våren. Tom Fletcher. (Stockholm, Radiotjänst, 1955.) 72 pp. 3kr.50.

Mr. Fletcher's collection is addressed to Swedish listeners learning "English by Radio." There are 120 songs and dances, a catholic choice made *con amore,* and with an ear as much attuned to simple poetry as to rhythm and melody. The songs are supplemented by admirable photographs of traditional singers and players, and by

others illustrating present-day survivals and activities, as well as line-drawings whose chief merit is their *joie-de-vivre*. If there is a regrettable tendency to revert to the "merrie England" view of folk song and dance rather than to look history in the face, in compensation there is a useful English–Swedish vocabulary and a knowledgeably chosen list of books "for further reading, singing, dancing and playing." This last phrase is the keynote of the whole, and conveys the extent of Mr. Fletcher's enthusiasms and the gusto he feels for his mission. One may not always agree with Mr. Fletcher, but one cannot but feel that his audiences must, unfailingly, be won over. The style and production of the little book are admirable.

M. D.-S.

Canti popolareschi piceni. Vol. IV. Giovanni Ginobili. 1955.

This fourth volume in the series presents another forty melodies. While the last few are arrangements (for mixed voices, etc.) by the collector, the majority are just the melodies as taken down. There is a brief introduction on the general character of the songs of the area.

E. V. de B.

Naš Spêw (Our Song). Turij Winar. (Domovina, Bautzen, 1953.)

Frog went a'courting, retold by John Langstaff, illus. Rojankovsky. (Harcourt, Bruce & Co., New York, 1955.) 32 pp. $2.50.

Both books are for popular use. *Naš Spêw* is a collection of songs (mostly two-part) arranged in sections (patriotic songs, love songs, etc.) in accordance with the practical aims of the book.

John Langstaff has made a composite version of the familiar "Frog and the Mouse" ballad, to which vivid and attractive illustrations have been added. The book is beautifully printed.

E. V. de B.

Folk Dance

Dances of Argentina. A. L. Lloyd.

Dances of Mexico. Guillermina Dickins.

Traditional Dances of Latin-America. Ed. W. O. Galbraith. (Max Parrish & Co., London, 1954.) 40 pp. and 44 pp. respectively. 4s. 6d.

Scotland's Dances. H. A. Thurston. (G. Bell & Sons, London, 1954.) 160 pp. 11s. 6d.

The volumes listed above describe the folk dances of three widely separated countries. In each country is an indigenous element which makes it distinctively Scots, Mexican or Argentinian. With each nation's dances one can detect, or at least suspect, an old strain that has persisted through periods of imported elements and changing fashions. *Dances of Argentina* is the work of A. L. Lloyd, an authority on European and American folk songs, who knows his Argentina where the gaucho replaces the peasant as the bearer of folk culture. The gaucho is the beggar on horseback, who wears his poverty with an elegant air and plays the guitar. The folk dances of the plains are the Escondidos, Gatos Chacerereras. The "Spring dance" of antiquity peers through existing tradition albeit in a shadowy way in the Carnavalito and the Maypole dance, "Danza de las Cintas." These are themselves hybrids from both Spanish and Inca rituals. The modern folk dances are imported couple dances remoulded by Argentinian tradition. The Crillo or couple dance is now as popular as Square Dancing is in North America and other older traditions are being brought back by the renewed interest.

The coloured illustrations, being made by Lucile Armstrong, can be depended on for their authority. The tunes have been arranged by Jorge Mora.

In *Dances of Mexico* the descriptions are given by Guillermina Dickins, Mexican born. She has made herself an authority on its traditions of Big (ritual ceremonial) and Little (social) Dances. Here the hybrid is Aztec-Spaniard and again the guitar is the popular folk instrument. The indigenous ritual pagan dances include the Concheros named after their musical instrument based on an armadillo shell.

Mexico also has its Matachini—ritual Maypole dancers with their springlike custom, an admitted importation adopted by the Pueblo Indians, complete with regalia.

The dress is distinctive—feathers, mirrors, beads; the formation is a chain or a circle; the instruments, gourds filled with small stones, raspadores (scored femurs) and small drums. The Pascolas are animal-men processions. The Matachines, mentioned above, are the barely modified Moriscas of Iberia. No mention is made of the amazing Voladores, the "human birds" ritual dancers, who first dance upon and then throw themselves from the top of a tall maypole. The costumes of three regions are illustrated by Mireya Iturbe.

Scotland's Dances, by H. A. Thurston, is rather more substantial. Until recently little was known of the history or origin of the familiar Highland flings. Literary references are relatively rare and generally uninformative; collectors of actual dances are few. The reason is that the Highland tradition has depended almost wholly upon oral transmission through the clan system and in later times through the Highland Regiments. The Lowlands of Scotland from the point of view of folklore have been regarded as homogeneous with Northern England. In spite of this curtain of ignorance as to past history, few National Dances are more widely known than the Highland Dances—for long part of Scotland's pride and symbols of her national independence.

Dr. Thurston tackles his problem with tremendous industry and with a natural anxiety to link up Scottish folk culture with other great cultural strains of Europe. Bravely, and I think correctly, he goes to the Scandinavian connections and considers the "weaving" dance from the Hebrides and the hilt-and-point sword (the only one surviving in Scotland) of Shetland. A museum record of the ritual dance in Scotland is preserved in Perth in the Guild of Glovers. The costume survives: it is that of a Morris or sword dancer. The description of the dance in the year 1633, which Dr. Thurston quotes, reveals it as belonging to the tradition of the medicine men of pre-history.

Dr. Thurston goes outside Scotland to Nova Scotia and to other parts of Canada to look for material which might add to the picture. He shows that the four-hand reel is a folk dance shared with Ireland and England and was formerly danced without use of arms and that the "fling" or Highland style must have come into the reel at the beginning of the nineteenth century. The Strathspey rhythm has been the distinctive musical feature of Scottish influence that permeated dancing abroad and gave rise to the "Scotch Snap." The popular dance performed to this rhythm—the "Schottische," was a polka either of Swedish or other continental origin.

The history of the country dance in Scotland was much the same as in England until the Highland style of step and music took the country dancer's fancy and appealed to the national feelings during the Jacobite resistance movement and subsequently. The journey of country dancing into Scotland on the heels of the native reels was an uphill one. If the dance was slow to penetrate, it was quick to alter and the meaning of "reel" was broadened to take in the longways dances. The word *rül* is Norse and took root in England and Scotland independently. Scotland has two types of Country dance—the ballroom variety and that of the countryside, and as in England and North America a continual process of exchange has gone on and still goes on keeping both sides primed with fresh sources of interest and pleasure.

Dr. Thurston's book is full of much useful information. It has a good index and appendices, including a small classified bibliography.

D. N. K.

Three Nantgarw Dances. Music arranged by W. S. Gwynn Williams, issued for the Welsh Folk Dance Society.

The Llangadfan Dances (Second Edition). Edited and arranged by Lois Blake and W. S. Gwynn Williams.

(Both The Gwynn Publishing Company, Llangollen, N. Wales, 3s. 9d. each.)

The first of these books is an unpretentious collection of three dances from Glamorganshire, observed by a Mrs. Thomas about 1880 and subsequently described to her daughter, the source of the Welsh Society's present publication. Easily the most interesting is the third, "Rali Twm Sion," described as a processional, but with so many Schubertian diversions, that it is clearly not the shortest method of processing from point to point but more suitable for presentation in a quadrangle or enclosure at each corner. Clever use is made of differing group formations of six couples (or multiples) and though the instructions read rather complicatedly, with the excellent diagrams provided the effective patterns should be easily realised. The traditional dancers in this, incidentally, wore bells on their fingers and clothing. The remaining dances are respectively a garland dance and a midsummer pastoral, pleasant enough but not particularly striking either in content or music.

The contents of the second book are of considerably more interest and antiquity, being a re-issue of dances first noted and described about 1780 by a certain William Jones in Montgomeryshire, who although confessedly "not a proficient" at dancing clearly had the countryman's gift of acute observation. Each of the three main dances consists of elaborate permutations for three couples on a basic form of setting, siding, arming, back to back, hey and ring and has therefore a more sophisticated "Playford" flavour than the other more rustic set of dances. This is further emphasised by the classical hornpipe tune of the first main dance, to which the quieter six-eight tune of the second and a lively, if awkwardly set, version of "Lumps of Pudding" for the third make well-contrasted foils. There are also three alternative settings of a simple Circassian circle type, called Round-O!

K. B. C.

Somogyi Táncok. (Dances of Somogy.) Ed. Péter Morvay and Ernő Pesovár. (Müvelt Nép, Budapest, 1954.) 316 pp., 6 tables and 6 maps.

A valuable factor of this work is that it confines itself to the exploration of one geographically defined district, namely the Comitat Somogy: a district in south-western Hungary, situated on the southern shores of Lake Balaton. A hilly county with a fertile soil, it was fairly densely populated since the earliest times in the nation's history.

The first few chapters give an explanation of the method of collecting and tabulating, a summary list, by districts, enumerating the various dance-types collected; a general description of the comitat itself; and a general estimation of the dances surviving in the comitat, further a consideration of their incidence, social significance, and customs of performance. In the subsequent chapters the various dances are described in great detail: the music is represented by a characteristic tune, to which the dance's choreographic record is correlated; this is followed by extensive verbal descriptions illustrated with pictures, sketches and the like. The detailed description of the various dances are preceded by a comprehensive study of the dances in question with copious references to concordances. Thus there are four main types: the "swineherd" and "verbunk" dances, the "csárdás" as a pair-dance, the "hoop" or "round-dance" (a "hay") performed by girls, and the wedding dances.

A separate chapter is devoted to the music: its first part is a systematically ordered collection of tunes, arranged according to the principles of Bartók–Kodály's method, and the second is a general consideration of their musical characteristics, origin, correspondences with other melody-types, performing practices, and related questions. This

part was written by Lajos Vargyas, a noted music-folklorist. The concluding section is devoted to chapters describing costumes, a detailed questionnaire and tabulated register for further research, and a few photographs. A pioneering work in many respects, the book deserves careful attention by folklorists.

J. S. W.

Slovenské L'udové Tance vo Vojvodine. Milica Ilijin. ("Kultura," Petrovec, 1953.)

Madarske Narodne Igre iz Vojvodine. Margarita Debeljak and Milica Ilijin. (Bratstvo Jedinstvo, Novi Sad, 1953.)

The first of these is a collection of some twenty dances of the Slovak minority group in northern Yugoslavia, preceded by a brief account of the minority itself. The dances are noted down according to the system devised by the Yanković sisters. A competent piece of work.

The second is a companion volume of dances taken from the Hungarian minority (also following the Yanković system of notation), with a set of photographs added.

E. V. de B.

Les danses folkloriques Haïtiennes. Michel Lamartiniere Honorat. (Bureau d'Ethnologie de la République d'Haïti, 11/11, 1955.)

L'auteur, qui est assistant à la section d'Ethnographie Afro-Haïtienne du Bureau d'Ethnologie de la République d'Haïti, a écrit un ouvrage très sérieux sur la danse dans son pays.

Le premier chapitre est consacré aux origines des danses folkloriques de son pays. Le chapitre II propose une classification empirique en danses sacrées profanes et profanées. Le chapitre suivant étudie l'accompagnement, puis on en vient aux chants à danser dont on donne les paroles et la transcription musicale. Le livre se termine sur un chapitre consacré à la place de la danse dans la vie haïtienne, et sur une bibliographie.

Cette étude est bien conduite, abondamment illustrée. Il est dommage, cependent, que le gouvernement haïtien ne fasse effort pour doter davantage le Bureau d'Ethnologie, dont les travaux sont excellents, mais dont la présentation typographique est défectueuse.

R. P.

PERIODICALS

Africa

African Music, Vol. I, No. 1, 1954, *Journal of the African Music Society*. (Roodepoort, Transvaal, Union of South Africa.)

Six years after the foundation of the African Music Society the organisation and investigation of African music is sufficiently established to give periodical information on the whole branch of studies in a big annual journal in place of the annual *Newsletters*. It will spread information on the results of all work on African music not only to the members of the Society, to students, officials and social workers in Africa, but also to all those who are interested in the problems of African music all over the world. As long as original forms of music and dancing give place to imitations of foreign styles and the national function of folk music is undermined, "the African Music Society must needs devise some means of protecting African folk musics until the indigenous people themselves have developed that civilised ability to treasure what is theirs by birthright." This is the programme Hugh Tracey outlined at Biarritz in 1953. His survey of the state of folk music in Bantu Africa, delivered to the International Folk Music Council, is the first article in this first number of his journal. It is followed by some more special reports on musical styles and problems as "The Music of Tiv" (Nigeria), by M. G. M. Lane; "Tribal Style and Free Expression," by David R. Rycroft; "The Role of the Drummer in Akan Society," by J. H. Nketia; and other articles, notes and news, book and record reviews.

The issue of this *Journal* "is an act of faith on the part of the African Music Society" and "can only afford to continue . . . if members and friends help to distribute it far and wide," as says the editor. The *Journal*, with about 100 pages, with good pictures and musical examples, is sold for 10s. 6d. or $1.50; for members it is supplied free of charge (annual subscription 21s. or $3.00). If the following issues are of the same high level as this first number, it will rank as one of the best periodical publications in our branch of studies.

F. B.

Asia

Tōyō Ongaku Kenkyū. Vols. XII and XIII. Ed. The Society for Research in Asiatic Music. (Tokyo, 1954.)

The two latest issues of this *Journal* (issued as a single volume) contain the most important studies of Buddhist music made up to the present time. The material now available in transcription exemplifies the practice of the Tendai and Shingon sects of Japan and greatly exceeds in bulk that offered in the article "Bombai" in the unfinished encyclopedia *Hōbōgirin* (Tokyo, 1930), edited by P. Demiéville, hitherto the most important source of information. These studies increase the need for corresponding studies from the Chinese side, for at present none such are available; nor, so far as is known, do there exist in printed form in China the materials on which such a study might be based. The most recent historical survey of Chinese music, *Chung-kuo Yin-yüeh Shih-kang* (Shanghai, 1953), by Yang Yin-liu, contains no reference to Buddhist music—although, interestingly enough, references from T'ang sources to Taoist music are quoted. The nature of Chinese Buddhist music is still virtually unknown. In one small point, however, these essays on Japanese Buddhist music throw light on Chinese material: from the transcriptions, there can be no doubt that the strange and impressive prelude to the Chinese 7-string zither tune, "The Spell of Pu An," is an ingenious translation into instrumental terms of the type of vocal line displayed in Tendai cantillation. The ethno-musicological importance of discovering the nature of Chinese Buddhist music arises from the markedly non-Chinese (indeed, non-Far Eastern) character of Japanese Buddhist cantillation, with its clearly defined use of microtonal steps.

It is regrettable that the English summaries of these articles are unintelligible. Our Japanese colleagues would be well advised to seek the help of Western musicologists resident in Japan in the preparation of their summaries, for these could be of inestimable value. Obscurity of expression also reduces the usefulness of a paper, clearly of importance, by Kanekazu Kimotsuki, under the vague title "The Analysis of Sound-Wave." This consists of a number of loosely related sections: a demonstration that the data utilised by Alexander Ellis in demonstrating seven- and five-note "equal temperaments" (in Siam and Java respectively) do not fit a straight-line curve; a proposal for an equation giving a better fit; a comparison with the fretting of certain modern instruments of South Eastern Asia; a broad comparison of scales, ranging over India, Java, Japan, Ancient Greece and Sumeria. With regard to this last section, there are undoubtedly interesting points of similarity to be found, particularly in the neglected matter of nomenclature; but the argument proceeds too often by assertion. The confident statement that the Sumerian "notation" "is certainly vowel notation" shakes one's willingness to give sympathetic attention to much that has gone before. From other quarters, the concept of equal temperament in South Eastern Asian seven- or five-note scales has received recent criticism, and Hood comes down firmly on the side of the non-equidistant character of Javanese *sléndro*. Whether much importance can be attached to the better fit of the equation proposed by the author can only be decided in the light of a more extended statistical survey. At the moment, the reviewer in his spleen tends to doubt all results obtained by the manipulation of data not based exclusively on purely physical measurements. If the human ear intervenes at any point, the analysis is suspect, particularly if the instrument examined is one or other of the chime-idiophones, the individual "notes" of which are far from being the abstractions, adequately represented by a single vibration-frequency, which we sometimes assume them to be.

Other items of importance in this issue are the last instalment of the catalogue of *Gagaku* MSS in the collection of Kageaki Yamanoi, including many works on Buddhist music; and a short article with interesting transcriptions of Chinese classical opera (*k'un-ch'ü*) by Shozō Suzuki.

L. E. R. P.

Latin America

Tradicion. Ed. Efrain Morote Best. (Cuzco, Peru.)
Vol. VII, Nos. 16–18 (January, 1954–June, 1955) in one vol.

"El Caballo en las Cantares Populares," by Edmundo Delgado Vivanco (pp. 22–36). The author quotes the texts of forty-five Peruvian folk songs, both Spanish and Quechua, dealing with horses.

Anuario de la Sociedad Folklorica de Mexico. (Sociedad Folklorica de Mexico, Mexico City.)
No. IX (1954).

"Canto de Posadas y Navidad en Santa Rosa, Vera Cruz," by Socorro Sala Gonzalez (pp. 25–81). A study of the Christmas songs of a single Mexican locality, with a literary and musical analysis, and forty musical examples.

"El Romance Tradicional de *Bernal Frances* en Mexico," by Basilio Orea (pp. 81–117). The author quotes and analyses the texts and melodies of thirty-one Mexican examples of the ballad known in Spain under the title of *Bernal Frances* or *La mujer infiel.*

No. X (1955).

"Fernan Caballero la Folklorista," by Virginia R. R. de Mendoza (pp. 21–53). A study of the remarkable forerunner of Spanish folklore studies, Cecilia Boehl de Faber (1796–1877), who wrote under the pseudonym of Fernan Caballero.

"Folklore y Musica Tradicional de la Baja California," by Vicente T. Mendoza (pp. 53–71). A brief study of both the native (principally Yaqui) and the Spanish traditional music of Lower California and Sonora. With musical examples.

"Versos de Huapungo," by German and Jose Fernandez Aramburu (pp. 71–79). The authors quote some ninety lyrical stanzas collected from the folk-singer Eleuterio Martinez of Coacuilco (Hidalgo State). With three musical examples.

Revista de Estudios Musicales. (Universidad Nacional de Cuyo, Instituto de Estudios Musicales, Mendoza, Argentina.)

Ano III, No. 7 (December, 1954).

"La Musica Eclesiastica Argentina en el Periodo de la Dominacion Hispanica," Part I, by Francisco Curt Lange (pp. 15–173). The first part of a detailed examination of documents pertaining to musical activity in Argentine churches from the end of the sixteenth to the beginning of the nineteenth centuries. Of importance for the study of musical life in the folkloristically rich northern provinces.

"La Musica Otomi," Part II, by Vicente T. Mendoza (pp. 221–249). The continuation of Mendoza's study of Otomi Indian music in the Valley of Mezquital, Mexico. With twenty-four musical examples, mostly of love-songs.

Boletin del Instituto de Folklore. (Ministerio de Educacion, Direccion de Cultura y Bellas Artes, Caracas, Venezuela.)

Vol. II, No. 1 (June, 1955).

"Viaje de Investigacion a Pregonero," by Luis Felipe Ramon y Rivera and Isabel Aretz de Ramon y Rivera (pp. 1–37). The whole of the present issue of this genial bulletin is devoted to an account of a field-trip made by the authors to an isolated mountain village in the district of Uribante, Tahira State, during December, 1954, and January, 1955. Most of the songs studied here belong to various aspects of the fiesta of the Nativity. With musical examples.

A. L. L.

Boletin de la Asociacion Tucumana de Folklore. (Tucuman, 1950–54.)

De cette vaillante petite revue, je signalerai les articles suivants:

Vol. I.

"Folklore del Altiplano de Jujuy," Manuel Sarmiento, chansons et dialogues de carnaval (pp. 150–2); señaladas ou fêtes et chants du samedi du carnaval (pp. 155–6).

"La Navidad Tarijeña actual," V. V. Reyes. Tarija est une ville bolivienne où se célèbre encore la Nativité; l'auteur, qui décrit clairement la fête et son double un peu plus loin, en publie les villancicos insérés dans le déroulement dramatique.

"El 'Ciclo de San Pedro' en el Folklore del Tucumán," H. G. Rava.

Vol. II.

"Folklore del Norte Verde," J. T. Godoy.

"El Jume (Sweda divaricada o Spirostachys pataginoca)," M. T. Avila, cite une chanson à danser à l'occasion de la fête qui suit la fabrication de savon, dans lequel entre cette plante. Cette chanson fait allusion à un rite de contre-magie.

"Sartaneja," A. Renata, rend hommage à Itibere de Cunha qui, en 1858, composa la première fantaisie musicale à partir de données folkloriques brésiliennes.

"La elaboracion del carbon," Anon., une chanson de bûcheron (p. 245), une autre de charretier (p. 246).

"La fiesta de la 'Señalada' en el Valle de Amaicha, Tucumán," I. Muñiz, présente le schéma rythmique-type de la chanson de cette fête.

Vol. III.

"'Wellerismos' en el Folklore de Tucumán," T. R. Lugar. Le wellerisme est une sorte de dicton: il apparaît aussi dans la chanson.

R. P.

North America

Journal of American Folklore. Ed. Thomas A. Sebeok. (The American Folklore Society, Inc., University of Pennsylvania, Philadelphia 4, Pa.)

Vol. LXVII, No. 266 (October–December, 1954).

"North American Indian Musical Styles," by Bruno Nettl (pp. 351–68). See review on p. 106 of this *Journal.*

"The Pseudo-Indian Folksongs of the Anglo-American and French-Canadian" (Part 2), by Austin E. Fife and Francesca Redden (pp. 379–94). With musical examples.

Vol. LXVIII, No. 267 (January–March, 1955).

"Ballad Themes in *The Fair Maid of the West,*" by Warren E. Roberts (pp. 19–24).

"Anne Geddes Gilchrist, 1864–1954," by Maud Karpeles (pp. 87–8).

Vol. LXVIII, No. 268 (April–June, 1955).

"Ballad Source Study: Child Ballad No. 4 as Exemplar," by Olof Nygard (pp. 141–52). The author discusses the doubtful validity of the many sources attributed to the ballad of "Lady Isabel and the Elf Knight."

"Sigurd B. Hustvedt, 1882–1954," by Stith Thompson (p. 200). An obituary notice of this great ballad scholar.

"The Bold Soldier of Yarrow," by Norman Cazden (pp. 201–9). An interesting discussion on the relationship of "The Bold Soldier" and "The Braes of Yarrow" as supplying evidence of the historical transformation of folk song through the circumstances of changed social conditions.

"An Intertribal Dancing Contest," by J. S. Slotkin (pp. 224–7). A note giving a description and analysis of a contest held by the Menomini (Indians), August, 1954.

Vol. LXVIII, No. 269 (July–September, 1955).

"The Fire Walkers of San Pedro Manrique, Soria, Spain," by George M. Foster (pp. 325–33).

Southern Folklore Quarterly. Ed. Alton C. Morris. (University of Florida and Southeastern Folklore Society, Gainesville, Florida.)

Vol. XVIII, No. 3 (September, 1954).

"The Music of the American Indian," by Frances Densmore (pp. 153–6). An address delivered to the Department of Sociology and Anthropology, University of Florida.

"The Flight of the Grey Goose: Literary Symbolism of the Traditional Ballad," by John Greenway (pp. 165–74).

"Boyhood Songs of my Grandfather," by Loman D. Cansler (pp. 177–89). Seven songs learned from the author's grandfather, who was born in Missouri in 1865.

Vol. XVIII, No. 4 (December, 1954).

"Children in the Ballads," by Alison White (pp. 205–11).

"Some Observations on the Current State of Folklore in Turkey," by William Hugh Tansen (pp. 223–8). Includes a few paragraphs on the song and dance.

Vol. XIX, No. 1 (March, 1955).

"Folklore Bibliography for 1954," by R. S. Boggs (p. 75).

Vol. XIX, No. 2 (June, 1955).

"'Sir Hugh': a Study in Balladry," by James A. Woodall (pp. 78–84). An analysis of the subject-matter of the text.

Midwest Folklore. Ed. W. Edson Richmond. (Indiana University, Bloomington, Indiana.)

Vol. IV, No. 3 (Fall, 1954).

"Marching down to New Orleans," by David S. McIntosh (pp. 139–48). An analysis of the singing game of that title.

Vol. V, No. 1 (Spring, 1955).

"Modern Ottawa Dancers," by Gertrude P. Kurath (pp. 15–22). A report based on the Michigan Indian observations and recordings sponsored in 1953 and 1954 by the Michigan Academy of Science and the American Philosophical Society.

"Czech and Slovak Songs collected in Detroit," by Bruno Nettl and Ivo Moravcik (pp. 37–50). An analysis of 20 songs, with melodies.

Vol. V, No. 2 (Summer, 1955).

"Decline and 'Revival' of Anglo-American Folk Music," by Samuel P. Bayard (pp. 69–77). The author expresses his forebodings for the future of folk song. A valuable article which is of interest to all who are concerned with folk music as a living phenomenon.

"Lord Thomas and Fair Ellinor"—A Preliminary Study of the Ballad, by Richard Harris (pp. 79–94). Based on 36 variants of the text.

"Ballad Classification," by D. K. Wilgus (pp. 95–100). Outlines a system of thematic classification.

"Folksong Definitions"—A Critical Analysis," by W. F. Amann (pp. 101–5). Summarises some of the theories that have been held at various times.

Tennessee Folklore Society Bulletin. Ed. William J. Griffin. (Tennessee Folklore Society, George Peabody College for Teachers, Nashville, Tenn.)

Vol. XXI, No. 1 (March, 1955).

"A Study of Twenty-five Versions of 'Little Musgrave and Lady Barnard' in Ballad Collections of North America," by Marie Campbell (pp. 14–19). An analysis of the text only.

West Virginia Folklore. Ed. Ruth Ann Musick. (West Virginia Folklore Society, Fairmont State College, Fairmont, W.Va.)

Vol. V, No. 2 (1955).

Contains nineteen songs (eight with music) from West Virginia, contributed by one informant.

Kentucky Folklore Record. Ed. D. K. Wilgus. (Quarterly, published by the Kentucky Folklore Society, Western Kentucky State College.)

Vol. I (1955).

A small mimeographed periodical dealing with all aspects of folklore current in Kentucky.

Europe

Arts et Traditions Pópulaires. Ed. Marie-Louise Teneze. (Presses Universitaires de France, Paris, 1954.)

Cette revue est consacrée aux traditions folkloriques en géneral. En 1954, cependant, elle a publié les articles suivants qui ont trait à la musique folklorique:

"Musique populaire vocale de l'Ile de Batz" en Bretagne, C. Marcel-Dubois et M. Andral.*

"Les Marchands d'oignons du Pays de Léon. Leur répertoire musical et leurs campagnes d'Angleterre," C. Marcel-Dubois (résumé d'une conférence).

Ces deux études, qui font grand honneur à leur principal auteur et à son adjointe au Musée des Arts et Traditions populaires, inaugurent en France l'application des nouvelles méthodes de collecte et d'analyse du folklore musical. De la mélodie Mlle Andral donne une transcription qui répond en tous points aux recommandations des experts de la CIAP et de l'UNESCO, y compris les variations de couplet à couplet. Quant aux textes bretons, ils sont aussi traduits en français, ce qui les rend accessibles à tout le monde.

Avec ces beaux articles, la musicologie folklorique française s'engage dans une voie neuve.

"Rites funéraires des paysans haïtiens," A. Metraux.

A signaler quelques chansons, jeux, formulettes et danses de la veillée mortuaire,

La revue signale les activités de l'IFMC, et publie une discographie non-critique une bibliographie non-critique elle aussi mais non limitée à la France, et même une filmo-. graphie dont il semble que rien ne concerne le folklore musical.

R. P.

Vol. I, 1955.

"La Chanson de Bayard déferré," R. Pinon, traces the absorption of the thirteenth century "Chanson de Bayard" into the folk tradition.

The volume contains a brief discography of folk music recordings.

E. V. de B.

Evocations. Bulletin mensuel du Groupe d'Etudes historiques et Géographiques du Bas Dauphiné. (Faverges, 1951–55.)

No. 59–60.

"Quelques comptines aux formules plus ou moins magiques." Charles Talon, étudie les comptines dites "sauvages" et en particulier l'am-stram-gram. L'auteur se trompe cependant en affirmant que l'am-stram-gram n'est pas expliqué (voir mon explication dans le *Bulletin Folklorique d'Ile-de-France* (1950, pp. 171–73), de même l'aksanta fémina boca . . . a été expliqué par Arnold Van Gennep, *Le Folklore de la Flandre et du Hainaut français*, 1936, p. 707.

"Berceuses pour les enfants et les poupées." Charles Talon. Les berceuses en patois, qui ne servent jamais pour les poupées, sont les plus intéressantes.

* Reviewed on p. 109 of this *Journal.*

No. 65–66.

"Glanes folkloriques." C. Talon. Cite des formulettes de conjuration et une prière des filles à marier.

No. 75–76.

"Deux chansons patoises de Noël Fagnola de La Tour-du-Pin," P. Saint Olive, avec leur traduction en français et une introduction sur le chanteur-chansonnier.

No. 85–86.

"La chauve-souris, le hanneton et l'orvet dans le folklore du Bugey méridional et du Bas-Dauphiné," C. Talon, cite quelques formulettes du hanneton.

No. 95–96.

"Quelques formulettes du Bas-Dauphiné et du Bugey méridional," C. Talon. Excellente collection.

R. P.

Bulletin Folklorique d'Ile-de-France. (Paris, 1953–55.)

J'ai déjà attiré l'attention des lectures de ce *Journal* sur la chanson des pelles: Roger Lecotte y revient, avec une version compagnonnique qui confirmerait la thèse de M. Van Gennep sur l'origine liturgique de cette chanson facétieuse. Voir encore une version du canton de Mayenne employée comme moyen mnémotechnique pour enseigner la valeur des notes.

La revue publie en outre, des chansons de mariage, une chanson de Nouvel. An (avec musique notée), un refrain de Mardi-Gras, une formulette vengeresse des quêtes de Pâques, un article d'A. Van Gennep sur "L'Age du Père Noël en France," dans lequel il analyse plusieurs formulettes, un intéressant article sur "L'Ours de Nourard-le-Franc," épisode du culte de Saint-Vaast dans l'Oise, par R. Lecotte, qui cite une chanson de circonstance. De ci de là quelques cris des ambulants, des blanchisseurs, et p. 624 une ronde enfantine.

R. P.

Ar Soner, la Revue du Folklore Vivant de Bretagne. (Quimper et Brest, Boîte postale 17, 1954–55), nº 59 à 79.

La grosse question du folklore musical breton vivant reste celle des bagadou et des instruments tels que la bombarde, la cornemuse et le tambour. Signalons dans cette perspective:

(1) Un extrait de Noël Du Fail sur les sonneurs et danseurs au pays de Rennes au 16º s. (nº 65); (2) Kristian Hudin: "Cliques et harmonies" (nº 59); réagit contre l'imitation des bag-pipes écossais et met en première place la bombarde; (3) Yann L'Helgouac'h: "Bombarde et Bagad" (nº 61); appuie implicitement le précédent; (4) Iain C. Dewar: "L'organisation générale et l'administration du College of Piping" (nº 60); (5) Polig Monjarret présente (nº 79) le traité élémentaire de sonnerie rédigé par Emile Allain; (6) Anonyme: "Commission Technique des Bagadou" (nº 63); énumère les principes et les exigences à observer pour élever la qualité des prestations des bagadou; (7) Ivan Katchoulev: "La cornemuse bulgare" (nº 59); Jacques Laudy: "La cornemuse flamande," reconstituée (nº 61); (8) J. Fontaine: "Les Irlandais nous réconcilient avec la cornemuse" (nº 77); (9) E. Allain: "A propos du tambour" (nº 72): concerne l'enseigne ment de sa pratique; (10) Ferdy Kerne: "Les meilleurs batteurs du monde? . . . Les Africains!" (nº 74): établit l'influence africaine sur les batteries de tambours depuis 1760 en Angleterre; commentaires au nº 75; (11) F. Kerne: "A quand une véritable école bretonne du tambour?" (nº 77): on devrait y enseigner la technique écossaise.

Signalons en outre: (12) Polig Monjarret: "Temps fort et accent tonique" (nº 66 et 67): étude de rythmique linguistico-musicale; (13) du même: "Le nylon et le folklore" (nº 59): la modernisation des costumes régionaux est nécessaire et inéluctable; (14) "Une chanson trilingue" (français-latin-breton) (nº 59), "un gwerz" (nº 64), et "l'air à jouer par les bagadou enfantines en 1954" (nº 64).

R. P.

Journal of the English Folk Dance and Song Society. Ed. Sara E. Jackson. (The English Folk Dance and Song Society, Cecil Sharp House, 2, Regent's Park Road, London, N.W.1.)

Vol. VII, No. 3, December, 1954.

This issue contains no long, outstanding article, but four of widely differing interests, showing the vast ground covered by the studies of the Society. The Copper family of Rottingdean, Sussex, who possess a family tradition of part-singing in folk songs, is described by A. L. Lloyd, together with some of their songs, which are transcribed by Francis Collinson. The other main articles are on Scottish country dances in the Victorian era, filling a rather dull gap in dance history; notes of great interest, with useful bibliographies and references, on the folk song of Waly, Waly, and its many congeners, touching the theme, glancing off it, resolving finally into three distinct songs; notes and a useful historical account of the Rushcart and Morris by Alex Helm. An illuminating short article by Margaret Dean-Smith on Richard Johnson's Seven Champions of Christendom and its (small) connection with the St. George Mummers' play, work in progress and book reviews complete an excellent though not outstanding number. These last are well worth reading since they give the considered opinions of dance and song specialists and scholars, as well as general folklorists, instead of those of press reviewers who merely glance at the subjects and have but little knowledge to bring to bear upon them.

V. A.

Folk-Lore. Ed. The Rev. Prof. E. O. James, D.Litt. (The Folk-Lore Society, c/o University College, Gower Street, London, W.C.1.)

Vol. LXVI, No. 2 (June, 1955).

"Who was Robin Hood?" by P. Valentine Harris (pp. 288–94).

Vol. LXVI, No. 3 (September, 1955).

"Carnival at Binche," by Violet Alford (pp. 352–7).

"Report on the Ordish Papers", by Alex Helm (pp. 360–2). Refers to manuscripts relating to folk plays.

"A Note on the Hobby-Horse," by Brian W. Rose (pp. 362–4).

Journal of the Welsh Folk-Song Society, No. 16, Vol. IV, Part 4. Ed. W. S. Gwynn Williams, Plas Hafod, Llangollen, North Wales (1954).

Contains fifteen songs—melodies and Welsh texts—with notes in Welsh.

Néprajzi Értesitő. Vol. XXXVI (Ethnographic Review—Year Book of the Ethnographic Museum of the Hungarian National Museum). Ed. Iván Balassa. (Tankönyvkiadó, Budapest, 1954.) 316 pp.

Two articles in this volume deal with music: (1) "A széki banda harmonizálása," by Béla Avasi, pp. 25–45, and (2) "Új népi hangszerek Dévaványán," by István Sándor, pp. 105–112.

The first is an analysis of the characteristic style of harmonisation of a band consisting of violinist, violist and cellist, discovered in Szék (Transylvania) in the 1940s by László Lajtha. There are marked differences in the range of harmony employed in the accompaniment of major and minor melodies respectively. On the basis of a similarity between the band's treatment of one of its tunes, and the original modal harmonisation of a related tune from the seventeenth century, the author suggests the possibility of an inherited harmonic tradition from that period. The other article describes chiefly the primitive flutes made from sunflower stems by a craftsman in the small town of Dévaványa, where there is still, exceptionally, a fairly strongly surviving tradition among the inhabitants of making their own musical instruments of various sorts—others of which are also briefly mentioned in the article.

C. M.

Slovenske narodopisne študije (Slovene Folkloristic Studies). Vol. III. *Gibno-zvočni obraz Slovencev* (The Image of the Slovenes in Tone and Movement). Vol. IV. *Slovenski Glasbeni folklor* (Slovene Musical Folklore). France Marolt. Prepared for print by Zmaga Kumer and Karla Vuk. (Folk Music Institute, Ljubljana, 1954.) 82 and 30 pp.

Turbulent years and the author's untimely death (April 6th, 1951) interfered with the continuity of this important series of studies. The first two volumes were published in 1935 and 1936. In the third volume (an abstract of which was published in this *Journal*, Vol. IV, pp. 4–9) the author discusses the geophysical structure of the Slovene countryside in relation to regional folkloristic types and linguistic variations. The five regions corresponding to the characteristic differential features of folk music coincide only in part with the linguistic boundaries of the seven main dialects.

Of permanent documentary value are the fifty-odd pages of appendices containing: (*a*) details of nine archaic dances and games, some a real surprise for those who associate Slovenia solely with the "Alpine" melodic patterns, pleasing but largely lacking originality; (*b*) phonetic account of the seven chief dialects; (*c*) examples of folk songs, including the three- to five-part singing from the Central (Gorenjsko) and Northern (Carinthia) regions, which has no counterpart among other Western and Southern Slavs; and (*d*) fifteen pictures of musical folk dances and folk instruments.

In the fourth volume, which is not a systematic treatise, the proportion between the text and the documentary material is reversed, but the competence and wealth of first-hand knowledge in it makes us regret all the more that Marolt did not live long enough to deal with the subject comprehensively.

To Marolt, "folk" in Slovenia is the peasantry, creator and carrier of "oral" musical tradition. Clearly, this segment of the population was not without contact with higher social classes and the music of the neighbouring peoples. The concept of a "peasant culture" is distinctly relative. Of special interest is information on the singers of authentic folk songs. The instrumental aspects of Slovene musical folklore are discussed in considerable detail.

J. B.

Československá Ethnografie (Czechoslovak Ethnography). Vol. I, No. 1–4, 1953; Vol. II, No. 1–4, 1954.

Český Lid (Czech Folk). Vol. XLI, No. 1–6, 1954.

Czechoslovak Ethnography was established in 1953 as a scientific journal while *Czech Folk* (originally started in 1891 and re-established in 1946) has a more popular character. Since the sixth post-war volume, the latter journal has introduced emphasis on ideological content and on development and use of folklore following the Soviet pattern (1954, p. 1).

In the issues of *Czechoslovak Ethnography* covered by this review the material on musical folklore is scant. In Vol. I, pp. 13, 163, of some interest is L. Kunz's paper on "kobza," an old folk instrument, similar to the zither, once widely disseminated in Eastern Europe, which on the Czechoslovak territory survived longest in North-Eastern Moravia (Valašsko).

Český Lid offers rather more, with analytical studies, reports of current field investigations, and valuable documentary materials (e.g., on p. 33 ff.) L. Kuba's early correspondence; p. 47 f., K. Vetterl and Z. Jelínková's presentation of the work programme of the Moravian folklorists. J. Racek's comment at the occasion of the seventieth birthday of Jiří Horák (II, p. 392 ff.) provides a brief but welcome history of the Institute for the Study of Folk Songs, especially its Czech (Prague) branch now incorporated (1952–53) in the newly-created Institute of Ethnography and Folkloristics.

J. B.

Jahrbuch des Österreichischen Volksliedwerkes, Vol. III (im Selbstverlag des Bundesministeriums für Unterricht, Vienna, 1954.) xv + 178 pp.

The third volume of this well-known Austrian *Annual*, edited by Leopold Nowak, Leopold Schmidt and Raymund Zoder, comprises a wealth of interesting material. I mention Raymund Zoder's article on folk songs from Transylvania; that of Karl M. Klier on Viennese printers of song-pamphlets of the period 1780–1890 (with nice reproductions of title-vignettes); that of Georg Kotek on folk songs from the "Waldviertel" (i.e., the forest districts of Lower Austria). No less readable are the treatises of Franz Kirnbauer on miners' songs, of Franz Zagiba on Hungarian ballad-melodies from the Neutra district in the borderland between Hungary and Slovakia.

Gustav Gugitz, Karl Horak and Ilka Peter have contributed dissertations on Austrian folk dances and their melodies, respectively, from Vienna, the Lesser Walser-valley and the Bohemian Forest (sword dances). To most of those contributions a great many music examples have been added. Further, there is a solid article by Karl Spiess on the medieval "morality," "Jedermann" (Everyman).

The volume continues with the usual series of small reports followed by two short obituaries of the musical ethnologist Prof. Anton Kollitsch and of the "grand old man" Professor John Meier, the founder of the famous Folk Song Archives at Freiburg i/Br. Finally, we find a bibliography and some book reviews.

In short, an exemplary issue that honours both the editors and the Austrian folklore movement.

J. K.

Jaarboek, Vol. V (1952) of the "Nationale Commissie voor Folklore, Vlaamse Afdeling" (Ministerie van Openbaar Onderwijs, 155, Wetstraat, Brussel, 1954). 138 pp.

The bulk of this issue is an extensive bibliography of Flemish folklorist publications, containing no less than 761 entries, really a very welcome present to all people interested in the folklore of the Low Countries. This bibliography is preceded by some articles concerning witchcraft, ghosts and will-o'-the-wisps, and a report on the Fifth (London) Conference of our Council. A useful publication.

J. K.

Heimatleben. Zeitschrift der Schweizerischen Trachtenvereinigung. Ed. Louise Witzig, (Zurich).

Vol. XXVII, No. 3 (1954).

"Die Drei Könige im Wallis," by J. Siegen and "Dreikönigsbräuche in der Surselva," by Alfons Maissen (pp. 52–60). Two well-illustrated and interesting accounts of customs connected with the story of the Three Kings, which are still observed in these two regions of Switzerland.

Vol. XXVIII, No. 2 (1955).

"Unspunnen, einst und jetzt." Ernest Laur. An account of the Unspunnen Festival past and present, with details of the 1955 Festival.

"Der Jodel und das Jodellied in der Schweiz." Jakob Düsel. Historical account of yodelling.

"Das Alphorn im Berner Oberland." Rudolf Huggler. An account of the making and playing of the instrument.

"Herkunft und Verbreitung des Alphorns." Fritz Gysi. Further details about the instrument and the area over which it is used.

Hausmusik. Bärenreiter-Verlag, Kassel and Basle.

No. 6 (1954).

"Veränderte Formen des Laienmusizierens," by Konrad Wölki (pp. 201–204). The author discusses various instruments and influences which have played an important part in the recent revival of popular folk music-making.

No. 1 (1955).

"Der Laich," by Kurt Rödiger (pp. 15–17). A discussion of the lay, a popular form of cultural material based on folk song, dance and stage representations, which has recently been revived.

Mens en Melodie. Uitgeverij Het Spectrum N.V., Utrecht.

Vol. IX, No. 10 (October, 1954).

"Op Zoek naar Volksliederen in Zuid-Afrika," by Willem van Warmelo (pp. 321–326). In an illustrated article the author discusses several journeys to various parts of the Union in search of folk songs.

Vol. X, No. 1 (January, 1955).

"Volkszangcongres," by Wouter Paap (pp. 5–9). An illustrated account of the Folk Song Congress held at The Hague in December, 1954, serving to dispel the old saying "Frisia non cantat."

"Congres Volksdans en Muziek," by Wouter Paap (pp. 9–12). An illustrated report of the Folk Dance and Music Congress held in The Hague in December, 1954, and organised by the Dutch Folk Dance Council.

Vol. X, No. 3 (March, 1955).

"Nederlands Volksliedarchief," by Wouter Paap (pp. 72–73). A progress report on the recently founded Dutch Folk Song Archives and its aims and activities.

Neerlands Volksleven Vol. IV, No. 4 (1954). Wassenaar, Netherlands.

"De Boer en het Boerenleven in het Kinderlied en-spel," by M. Zwaagdijk (pp. 83–89). A well-documented article about various Western European children's games and songs in which certain aspects of peasant life are treated.

La Lapa. Argomenti de Storia e Letteratura popolare. Ed. Eugenio Cirese and Alberto Cirese. (Rieti, 1953–55.) I–III.

Cette jeune revue fait une part importante au folklore musical. Je signalerai spécialement:

"Sulla musica popolare molisana," Diego Carpitella.

"Danze a Castelmauro," Giuseppe Jovine.

"I Canti dei paesi albanesi del Molise," Nicola Savino, chaque article porte sur le folklore musical de la région du Molise.

"Sur les rapports entre la poésie dialectale et la chanson folklorique," Pier Paolo Pasolini, l'enquête sur ce thème entreprise par l'auteur est importante et intéressante, on en publie le questionnaire et quelques réponses.

"Sur les enregistrements de musique folklorique italienne," voir une lettre de Diego Carpitella à l'éditeur.

"Tre note sulle lamentazioni. I. Manzoni, Croce e una nenia de amatrice."

"Un pianto simulato e vero."

"Alternative, varianti e nenie," ces trois articles de A. M. Cirese tentent de réhabiliter la recherche de variantes et leur étude contre l'esthétisme de Benedetto Croce.

"Une scelta tra due varianti," Pier Paolo Pasolini, sur le même thème.

"Il lamento per l'emigrante," Franca Massa.

"Sur les berceuses," voir une page enthologique tirée de Benedetto Croce, suivie de deux berceuses du Molise.

"Il ciclo della vita nei canti," Alberto M. Cirese, sur le folklore de la vie humaine reflété dans la chanson au Molise.

"La canzone de S. Costanzo," Giovanni De Luca, un bon article dur la chanson à Saint Costanzo.

"Transmissione de formule magiche mel Molisa," Franca Massa, un article important sur les formulettes magiques.

"Ballo tondo sardo a Sardana de Catalogna," un excellent article de Bianca Maria Galanti.

R. P.

Folklore. Rivista di Tradizioni Popolari. aprile–settembre, 1953. (R. Pironti, Napoli.) 132 pp.

Folklore della Lucania: "La canzone della 'Ragazza in mezzo al mare' in Lucania," by Giovanni Bronzini. An examination of a Lucanian variation of the well-known song, "Donna rapita e prigioniera."

Folklore Napoletano: "Un antico canto di Piedigrotta: 'Te voglio bene assaje'," by Massimiliano Vajro. During his careful researches M. Vajro found a valuable paper in the Lucchesi-Palli Library of Naples containing the original words of this song. Written for the feast of Piedigrotta in 1835, the song met with the favour of the people and they liked it so much that they arbitrarily ascribed its music to Donizetti.

Folklore Triestino: "Liabe, storielle, strambotti, canzoni, giuochi, conte, giritondi ed altro," by Gianni Pinguentini. Gives some examples of poetical and musical folklore still in fashion in Trieste and its surroundings.

Folklore Pugliese: "La poesia popolare nel Salento," by Irene Malecore. Gives many songs collected in Salento.

B. M. G.

Il Tesaur. (Udine.)

a. V, n. 4–6, luglio-dicembre, 1953.

"Origine ed essenza della danza," by Jia Ruskaja. After briefly examining the various theories of the evolution of dancing and looking closely at the symbolism of its forms, the author points out two parts of it, the Apollonian and the Dionysian, which draw inspiration from the Greek world. According to the author, we find them again variously interlaced and intermixed in all the history of dancing.

B. M. G.

The Unesco Courier. No. 8–9, 1954. (Unesco, 19 Avenue Kléber, Paris, 16e.)

"Last Frontiers of Civilisation," by Alfred Métraux.
"What is a 'Primitive'?" by Claude Levi-Strauss.

Two valuable articles. Dr. Métraux discusses the encroachment of civilisation upon primitive people and the problems that arise in the transition from one way of life to another. He emphasises the importance of preserving artistic traditions. Professor Levi-Strauss gives a timely reminder that it is the absence of any form of writing which constitutes the real distinction between 'primitive' societies and our own.

M. K.

Folk Dance

Spelemannsbladet, Nos. 9–10, September–October, 1955 (Oslo).

Within a framework of lively reports of local activities among fiddlers and lists of prize-winners in playing-competitions are several articles of particular interest to the foreign reader. Hr. K. M. Sundal elucidates by means of photographic diagrams the steps of the *Halling* as they lead up to the climactic *kast,* the leap to kick a hat from off the end of a high-held stick. Hr. B. Borisoff records a recent performance of folk-music on a historic *langeleik,* with special reference to its scalic peculiarities as compared with the tuning of a more modern example, and Hr. O. Moe gives detailed descriptions of the seven principal native Norwegian instruments as exemplified in Valdres. Hr. Geirr Tveit expresses his views on the aims and ideals of fiddle-playing competitions, Hr. A. Skásheim writes a history of "Semjarslått," a folk-tune from Sogn, and Hr. Leif appraises the achievement of the folk-music collector Jomfru Olea Cröger on the occasion of the centenary of her death. The vitality of Norwegian folk-music when transplanted overseas is demonstrated by an account of a gathering of the Halling Society in Detroit Lakes last summer which was attended by members from all over North America.

K. D.

Storpolskan: Medlemsblad för Södermanlands Spelman förbund. Ed. J. M. Johansson, 1954, No. 2 (Sköldinge, Sweden).

The present number of the *Bulletin* of the Södermanland Fiddlers' League bears eloquent witness to the members' zeal in keeping alive the traditional music of their own county and in making it known in surrounding districts. The activities of six regional branches are chronicled, and one event is singled out for detailed description: a jaunt taken by a group of twenty-five fiddlers to a country estate in the county of Småland to participate in the summer festival of the local homeland society at which they performed a programme of their own folk tunes and dances to an enthusiastic audience. Another report describes a week-end folk-music course held at Åsa, during which, among many other events, classes were held for practical instruction in the finer points of folk-music performance, and a representation of a peasant wedding was given with all the traditional ceremonies, the wearing of native costume, dancing and the playing

of the several species of folk-tune habitual on such occasions. A warm tribute is paid by Gustaf Wetter to the fiddler Rickard Forsman, who died in August, 1954, at the age of eighty-four. His repertory of nearly fifty tunes had been noted down by Olof Andersson and G. Wetter in 1936 and 1944 respectively.

The music-supplement comprises five tunes. As a whole it is impressive as a record of veneration for the country folk heritage and of active planning for its preservation.

K. D.

The Folk Dancer. Vol. I, No. 6; Vol. II, Nos. 1 to 3. Ed. Hugh A. Thurston. (Manchester, 1955.)

This little magazine now enters on its second year of publication and continues to cater for the needs of those whose interest, in the main, lies in "tasting" the dances of countries other than their own. The first of the four numbers now reviewed contains the first of two articles on the "Structure of Dances"; a summary (with musical illustrations) of the Yugoslavian songs and dances performed in Bristol by the visiting State dancers from Zagreb; the notation of the Austrian *Dreiertanz*, and some scraps of information relating to the Hardanger fiddle and the dances of the Netherlands. The second volume opens with "Easter Customs in Holland," some notes on the Clog fiddle (Traskofiol) and on quadrilles, and the notation of the *Hebridean Weaving Lilt.* No. 2 contains "Historical and Analytical Notes," the notation of the Swedish *Trekarlspolska*, and a brief note on the *Tsymbaly*. No. 3 continues the "Historical and Analytical Notes," adds the *Nyckelharpa* to the series of notes on folk dance instruments, and gives the notation of an Irish set-dance, *St. Patrick's Day.* E. J. N.

Folk. Ed. Charles Gustavus and Michael Foy (17, Raleigh House, Albion Avenue, London, S.W.8). January, 1955.

A new, or rather revived, quarterly magazine devoted to "peoples' music, dance and drama." The editors hope that it "will serve as a medium of contact between individuals and associations concerned with the retention of a living folk tradition, whilst also stimulating interest amongst the younger generation who are perhaps only aware of folk music and dancing in commercialised form." The magazine is written in a light and lively style and should fulfil its purpose. M. K.

English Dance and Song. Ed. Sara Jackson. (The Magazine of the English Folk Dance and Song Society, Cecil Sharp House, 2, Regent's Park Road, London, N.W.1.)

A number of articles on English folk song and dance, mostly of a practical nature, besides lists of forthcoming events and reports of district activities.

The Country Dancer. Ed. May Gadd (The Country Dance Society of America, 31, Union Square West, New York, 3.).

Concerned with the American and English dance traditions.

Folk Dance Guide. Ed. Paul Schwartz. Fifth Annual Edition, 1955. (Box 342, Cooper Station, New York, 3.)

Includes a selected bibliography.

The Folk Dancer. Ed. Michael Herman. (P.O. Box 201, Flushing Station, Long Island, N.Y.)

Viltis. Ed. V. F. Beliajus (1550, Tenth Avenue, San Diego, Cal.).

ARTICLES FROM PERIODICALS

"African Music Re-examined in the Light of New Materials from the Belgian Congo and Ruanda-Urundi." (*Zaire*, Vol. VII, No. 3, pp. 245–253, 1953.)

"Song Texts of the Bashi." (*Zaire*, Vol. VIII, No. 1, pp. 27–43, January, 1954.)

"Musical Instruments and Techniques of Performance Among the Bashi." (*Zaire*, Vol. IX, No. 2, pp. 121–132, 1955.)

"The Use of Music in the Study of a Problem of Acculturation." (*American Anthropologist*, Vol. LVII, No. 1, pp. 28–34, February, 1955.)

Articles by A. P. Merriam.

These studies of Alan P. Merriam are based on a field investigation of the music of the Congo and Ruanda. Since recordings could not be made, melodies are not published. The first study treats of the general aspects of musical styles in the interior of the Congo. Four major points seems to be outstanding: the lack of specific emphasis on percussion; the variety of musical instruments and tribal styles of music; the strong influence of Arabian music; a considerable amount of current change in process through the influence of Christian missionaries, schools, phonograph and radio. The second study on the song texts of the Bashi is based on the recordings of eighty-nine songs sung on social occasions such as feasts, marriage celebrations and other events of daily life, excluding religious songs. The texts are given in English translations.

The third study is a short but instructive survey of the musical instruments of the Bashi. It tells of a difficult method of two-part performance with the *mulizi*, a vertical blown flute. Though this instrument has only two finger-holes, the player can play a range of three octaves by the use of overtones and second melodic line by a larynx tone conterminously with the flute tone. Drumming is relatively rare. The Bashi singer sings either unaccompanied or to the accompaniment of other instruments such as the *lulanga*, a trough zither with eight strings, made of only one long string which is passed back and forth.

In the last article the influence of western culture on the Flathead Indians of western Montana is compared with that of western culture on the Belgian Congo. It is very interesting to see how different has been the acceptance of western influences in the two different cultures. Among the Flathead Indians the evidences of acculturation with respect to music are by no means pronounced. The changes appear more in certain activities connected with the music than in the music itself. Thus we find some western influences in the number and use of musical instruments and of their construction. Remarkable changes have taken place in the use of the song texts, so that in present-day singing English texts interpolated between nonsense syllables are very common, a widespread phenomenon of North American Indians. In Africa the aspects of musical acculturation are of a much broader pattern. European instruments have replaced the native manufacture and European formal structures and styles of performance have changed the aboriginal music. The leader-chorus pattern has been modified in favour of male quartets; soloists accompany themselves with the guitar, singing European ballads. Missionaries, radio and phonograph have imported European and American music and styles of performance to Africa: cowboy songs, negro spirituals, South American rhythms as well as liturgical chants and hymns. This extensive adoption of western elements in the present African music proves an affinity of some fundamental elements of musical style in both cultures. In comparison, the Flathead Indian music is little affected by the western tradition, for the two systems are not compatible.

F. B.

"Songs of the Nootka Indians of Western Vancouver Island." Helen H. Roberts and Morris Swadesh. (*Transactions of the American Philosophical Society*, New Series, Vol. XLV, Part 3, pp. 199–327, Philadelphia, 1955.)

This pioneer study on the Nootka music is based on phonographic records, linguistic and other field notes made by Edward Sapir in 1910–1914 and on fieldwork made by the two authors in 1934–1935. Part I of this very important study is written by Helen H. Roberts and concerns the music of the Nootka; the small Part II contains the linguistic and ethnological aspects of Nootka songs by Morris Swadesh. About a hundred songs are carefully transcribed from the wax cylinders with the same rate of speed as in recording, so that the same pitch of the song is noted as sung during the performance, including all casual deviations, for example, the shifting of the pitch level. This allows reproduction of the songs at the real level of height and ambitus. But I cannot imagine this to be so advantageous that the enormous difficulties of reading such notations without key signatures but with plenty of chromatic signs and indications for the intermediate pitches and the considerable complications of comparing the songs would be justified. I should like to read the notations in a more comparable method of transcription—as far as possible without chromatic signs and in a normalised pitch.

Nevertheless, the whole publication is of the greatest importance. It is based on material of highest authenticity, the transcriptions are accurate to a fault and are analysed with that mastership that one finds in every work of this famous author. It is to be regretted that the songs could not be classified in solo and chorus, since they are generally given from the recording of only one informant. Some of the songs are accompanied by the drum. The general impression of these Nootka songs is the well-known *habitus* of the Indian tribes of Canada. The melodies are not at all primitive; most of them are strophic songs composed of two, three or more phrases. There are only seven songs built on only one phrase. Though the two-part metres are more common, the principle of three not only in metre but also in the number of measures, sections and phrases is relatively often to be found. The scales are composed of whole or half seconds and minor thirds are common; the most primitive form has three seconds with the ambitus of a minor third. The musical transcriptions are completed by the texts, with an analysis and commentary by Swadesh in Part II of the book. The work constitutes one of the most important and solid studies of ethnic musicology that has appeared in the last years.

F. B.

"North American Indian Musical Styles." Bruno Nettl. (*Memoirs of the American Folklore Society*, Vol. XLV. Also published serially in *Journal of American Folklore*, Vol. LXVII, Nos. 263, 265, 266. Philadelphia, 1954.) ix + 51 pp.

In this monograph the author has attempted to give order and definition to the vast body of North American Indian music which has been collected during the past seventy years. Complementing his review of the published material with study of field recordings from the Archive of Folk and Primitive Music, Indiana University, Nettl has summarised and defined the musical styles for the following geographic-culture areas: Eskimo-Northwest, Great Basin, California-Yuman, Athabascan, Plains-Pueblo, Eastern.

"A musical style," he writes, "is defined by statements of frequency—statistical statements—rather than by statements which indicate only the absolute presence or absence of a given trait. . . . The descriptions of the styles are primarily in terms of those traits by which they are differentiated." Though his descriptions tend toward broad generalisations and take too little account of song types within an area style, this work will serve as a helpful guide to students of North American Indian music. Nettl's statement that the scales of Eskimo songs "are predominantly pentatonic, tetratonic and tritonic; these three types about equally distributed," without describing these scales is too incomplete to satisfy the critical reader.

The joining of two such distinct and divergent musical styles as those of the Plains and the Pueblo into a style unit is to this reviewer questionable. The internal differences of the music of these two culture groups appear to outweigh the external similarities, thus entitling them to separate consideration. The culture-area concept loses its value as a taxonomic aid if it is extended to embrace mutually disparate elements.

Nettl's summary and conclusions emphasise the vastness of the problems that the ethno-musicologist faces in attempting to reconstruct the formation of North American Indian musical styles and their relationships to one another. He notes that "the similarities are greater between culture and musical areas than between language and musical areas." In view of the intimate relation between language and music, this divergence challenges further study. This survey impresses one with the musical creativity of the Indian and the great variety of styles he was able to achieve within the narrow confines of a basically monophonic music.

The twenty-eight musical examples in the appendix are too few to give an adequate idea of the styles described in the monograph.

W. R.

"Chippewa Sacred Songs in Religious Metamorphosis." GERTRUDE P. KURATH. (*The Scientific Monthly*, pp. 311–317, November, 1954.)

Mrs. Kurath, President of the Michigan Folklore Society, known as one of America's authorities in choreography and musicology, shows here the problem of acculturation in a few examples of religious songs of the Chippewa Indians. Three styles are to be found: the old aboriginal style, a transitional style that developed in the nineteenth century, and a new song type of modern hymns. Mrs. Kurath explains the process of acceptance of "western," harmonised melodies and Christian texts and its aboriginal causes.

F. B.

"Le metier de musicien au temps des Pharaons." (*Cahiers d'Histoire Egyptienne*, VI, 5–6, pp. 251–233, Heliopolis, December, 1954.)

" Die altägyptische Rassel." (*Zeitschrift für ägyptische Sprache und Altertumskunde*, 79 Band, 2 Heft, pp. 116–125, Berlin, 1954.)

"Le problème de la notation musicale dans l'Egypte ancienne." (*Bulletin de l'Institut d'Egypte*, XXXVI, pp. 489–531, Cairo, 1955.)

"Terminologie musicale de l'Egypte ancienne." (*Bulletin de l'Institut d'Egypte*, XXXVI, pp. 583–618, Cairo, 1955.)

Articles by HANS HICKMANN.

A study of musical instruments and the use of music in ancient times is not only interesting for the general history of music but also for the present-day practice of folk and primitive music in Europe and Africa. Some instruments of Ancient Egypt such as the harp, the rattle, the *sistrum*, etc., took their way from Egypt to north and south.

The first of these four articles of Hickmann tells us the names and dates of the first musicians of the Ancient World. The long list of names begins with the first known intendant of the royal music, Hemrè, who lived at the time of the fourth dynasty, when the famous pyramid of king Cheops had been built. Towards the end of this period, about 2500 B.C., lived the first known singer, flute-player and inspector of the court music, Khoufou'ankh. The list ends with the Arabian conquest in A.D. 640 and gives a complete survey of the social life of the musicians and of the music itself in those three thousand years of ancient history.

The second study on the rattle shows the development of form and use of this widespread instrument in Egypt. As in other parts of the ancient and modern world it used to accompany singing and dancing during ritual performances. The third study on the problem of musical notation is of particular interest. Hickmann collects very carefully every date of pictures and signs that can throw light on the subject. But he cannot deny the lack of a real musical notation in Egypt though this invention had been made in ancient times not only as far away as ancient China but also in Sumer and Babylon and even quite near in Greece. The use of musical notation in the late epoch of Egyptian history seems to have been imported from Greece. The last article is a compilation of all musical terms known in Egyptian hieroglyphs and contains a list of names of all musical instruments in the Egyptian, Greek, Latin, Coptic and Arabian languages. Uncertain nomenclature and faulty translation of musical terms are, as everybody knows, the source of many errors. To clarify names and conceptions is therefore a fundamental necessity.

F. B.

"Photography as an Aid in Folk-Music Research." Olav Gurvin. (*Norveg*, III, 16 pp.)

The somewhat misleading title of this paper conceals an essay of exceptional importance. The title arises from the author's desire to emphasise the value of *photographic* registration of the excursions of an oscillograph beam as a visual aid to folk-song analysis. The beam of the oscillograph acts as an inertia-less pen, "drawing" instantaneously a graph of frequency-variation (pitch-change) against time. Not only in speed of response and accuracy, but also in providing simultaneous records of amplitude and frequency, the apparatus developed by Gurvin and his physicist and engineer colleagues is superior to that of Seeger (*Journal of the International Folk Music Council*, III, pp. 103–106, Cambridge, 1951).

The field of graphic sound-recording and analysis is one of intense activity at the present time. Gurvin makes no reference to the commercially produced sound-spectrographs, notably to the Sona-graph (Kay Electric Co., Pinebrook, New Jersey), nor to the work of Fish on bird-song recording (*The Condor*, LV, pp. 250–257, Berkeley, 1953), nor to that of Thorpe. As a tool for the analysis of folk-music, the Sona-graph (*not* an oscillograph-type instrument) has the disadvantage that it can only analyse a duration of some 2½ seconds at a time; furthermore, the extremely wide frequency-range of the instrument makes it unsuitable for work in the vocal range—the fundamentals are too near the low-frequency noise-level of the graph, and the harmonics are registered with confusing prominence. Nevertheless, such an instrument has proved useful in measuring high-speed metronome values in fiddling from the Black Sea coast of Anatolia. It is clear that instruments with a more limited frequency range and with the possibility of continuous recording (such as Gurvin's) would be extremely useful; there would seem to be no reason why they should not serve to analyse polyphonic music as well, judged by the performance of the Sona-graph.

From this preliminary essay of Gurvin's, it is plain that the existence of such instruments will shortly transform folk-song analysis; not so much in the sense of bringing a greater refinement of notation—though clearly that becomes possible—but rather in the direction of an escape from the limitations of staff-notation, in the use of oscillograph or other time/frequency records themselves, as a notation.

This process has already occurred in the study of bird-song by Thorpe and the Cambridge School (*Nature*, CLXXIII, 465–469, London, 1954). In the experience of these workers, one soon acquires the ability to "auralise" a bird-song, reading the sound-spectrograph record as a musician reads a score. Gurvin and his colleagues have already begun to examine aspects of voice-production, or singing-style in the broad sense, which

even had they been noticed before, could not have been defined with the accuracy now possible.

There is a sense in which staff-notation exerts a harmful influence on folk-music studies. A painstakingly accurate transcription deceives almost as much as an inaccurate one, and in a more sinister fashion, for it leads us to believe it is something more than it is: it perpetuates and that inaccurately at the best of times, a single instance, a single occasion. No human ear could listen to, or hand transcribe, sufficient instances for a true assessment of a mean performance to be made. But in the future, an electronic ear may well do so; an electronic eye may scan the results and show us more clearly what is essential, what is individual variation. Certainly the way is now open, and for the first time, to the quantitative study of the impalpable factor of vocal style, and for a real assessment of those similarities and dissimilarities in performance in different localities, and in different subjects, of which all collectors are aware, but for which the basis for accurate description has hitherto been lacking. For such a study, however, it will be necessary to be able to examine the full frequency and amplitude spectrum at any point in the time/frequency and amplitude curves; a knowledge of the fundamental alone will not suffice.

L. E. R. P.

Musique populaire vocale de l'île de Batz. Cl. Marcel-Dubois et M. Andral (extr. de *Arts et Traditions populaires*, juillet-sept., 1954, pp. 193–250).

A tous points de vue, cet ouvrage fait honneur au Service d'ethnologie musicale du Musée national des Arts et traditions populaires, et il apporte un nouveau témoignage de tout ce que des collecteurs avisés peuvent encore sauver de chansons françaises authentiques. Dans une petite île de Basse-Bretagne, qui ne compte guère que 1300 habitants, et dont on ne connaissait rien en fait de musique populaire, les auteurs, en trois campagnes (1951 à 1953), ont réussi à enregistrer 70 chansons. Elles en publient vingt aujourd'hui, choisies de manière à donner une image de l'ensemble du répertoire. Et leurs transcriptions sont une première tentative d'appliquer à la chanson française les directives élaborées pour la notation de la musique folklorique par une commission d'experts où prédominait l'influence de Constantin Brailoiu. En particulier, les auteurs se sont astreintes à transcrire *toutes* les strophes de la chanson, et à en faciliter la lecture et la comparaison par un artifice typographique qui permet de voir, au premier coup d'oeil, en quels points les strophes subsequentes diffèrent de la première. Ce procédé est particulièrement bienvenu pour les chants en breton, qui n'observent pas strictement l'isosyllabie. Il permet de saisir le liberté rythmique de la chanson populaire, trop souvent compromise par des barres de mesure arbitraires. Et si l'on peut faire d'assez nombreuses réserves sur l'analyse musicale des pièces et sur certains détails de notation,* les transcriptions sont assez fidèles pour que le lecteur puisse en déduire ses propres conclusions.

* L'armure est tantôt indiquée à sa place traditionnelle, tantôt par une suscription. Cette dernière pratique ne nous paraît pas heureuse, d'autant plus que, dans la plupart des cas, une simple transposition ferait disparaître toutes les alterations.

Dans l'analyse de la *structure*, des phrases nettement différentes sont considérées comme semblables et symbolisées par une même lettre.

L'indication du mode est souvent discutable. Il ne suffit pas qu'une chanson soit en mode de *do* ou de *sol* pour qu'on lui attribue le mode *majeur*. Par contre, c'est par une prudence exagérée que toutes les chansons dans les modes de *ré* ou de *la* sont considérées comme appartenant à un mode *défectif*.

La très curieuse chanson des *Grâces*, sorte de chant funéraire à paroles religieuses—qui constitute l'une des faces disques de la Coll. universelle publiée par C. Brailoiu pour les Archives internationales de Genève et le C.I.M.—est à mi-chemin entre le *parlando* et le *cantando*. Il est donc imprudent d'y voir un type de chanson *chromatique*, et plus encore de la qualifier de *décaphonique*.

A l'intérieur des pièces strophiques, il aurait été souhaitable de grouper celles qui présentent le même type de vers. Cette procédure aurait fait apparaître la parenté des chansons des Fig. 5, 10, 12, 14, d'une part, 11 et 19 de l'autre.

Ajoutons qu'une notice du plus vif intérêt sur l'histoire de l'île, ses relations avec le continent et avec l'Angleterre, des biographies succinctes des informateurs, tous "analphabètes musicaux," accompagnées de photos, donnent l'impression au lecteur d'avoir entendu chanter ces chants, dont certains sont fort beaux, dans leur cadre authentique.

S. B.-B.

"Die Tanzmusik im Deutschen Mittelalter." WALTER WIORA and WALTER SALMEN. "Der Brautreigen zu Kölbigk in der Heiligen Nacht des Jahres 1020." WALTER WIORA. (*Zeitschrift für Volkskunde*, pp. 164–197, 50 Jahrgang, 1953, Heft 314.)

In spite of their brevity both these essays are rich in content and are composed with excellent method and much professional knowledge. They are a model of how to throw light upon a particular aspect of a subject without allowing it to become dispersed, and an example of how the research worker should propound a problem and sum it up and then, progressing step by step, explain what he has to say and, finally, express his personal opinion on the grounds of all his evidence.

Speaking of the dance music of the Middle Ages, the author demonstrates the necessity of the historical investigation of the folk dance. The life of a people is an indivisible unity: so is therefore their material and mental folklore. One cannot tear out single manifestations as, for example, music and dance or music and text. The incidents themselves are not more important than those threads that hold them together. It is only a question of approach whether the history of music or general history, philology, etc., are auxiliary sciences of ethnology or whether the opposite is true. There can be no doubt about the necessity of an examination of a certain question by each of these sciences from its own point of view and the right result is obtained by complementing the separate studies. Do not folklore and ethnology and so folk music and folk dance consist of three components? One is tradition, the existence of which is evident. Its antiquity can be proved without our being able to determine the exact age of its origin. Its elements and forms are sometimes older than the history of the people itself. The second component is the creative force that lives in the folk (in some cases it is extinct or just dying out) which has produced, and is even now producing, new styles, new forms and new melodies, usually through variation. The third and last component is the material taken over from extraneous sources. The folk may take over tunes from the higher social classes, from foreign, usually neighbouring, peoples, from the Church (Gregorian), partly assimilating and partly rejecting the material during the course of time.

In the old written tradition, as far as melodies are concerned, we meet only scarce abstract musical note "images" but if they can be collected in the folk tradition the stiff skeleton becomes a living, breathing, moving melody.

The authors ingeniously classify the dance melody types of the Middle Ages giving the sense of the dances.

Generally, ethno-musicology has been investigating the differing rather than the common uniting characteristics. These investigations would be specially interesting and valuable concerning the Middle Ages, as in those times the dividing power of nationalism was much weaker, for the desire to seek union of the spirit tended to eliminate boundaries such as exist in Europe to-day.

We are groping in the dark when we are talking about dance, on account of the scarcity of data. Were a well prepared historian of music, perhaps in co-operation with a folklorist, to undertake the task of deciphering and publishing the dance notations of the Middle Ages and the Renaissance, we should be in possession of positive data and a new way of international dance research might be opened. With data which is ethnologically exact and historically authentic we might carry forward the science which is well served by these two beautiful essays.

L. L.

"Un musicologue roumain: Constantin Braïloïu." SAMUEL BAUD-BOVY. From the *Schweizerische Musikzeitung, Revue Musicale Suisse* 95/I, Zürich, 1955.

An account of two works of Braïloïu: "Le système rythmique populaire roumain" and "Sur une mélodie russe." The first, a study of the rhythmic essence of Rumanian folk music, is in fact far more widely applicable. He bases his analysis upon the immense number of rhythmic variations obtainable from the use of only crotchets and quavers in groups of only two or three. The second article has already been discussed in the last number of this *Journal* (Vol. VII, p. 103).

E. V. de B.

"Der Tanz mit der Trommel." FELIX HOERBURGER. (*Quellen und Forschungen zur Musikalischen Folklore*, 2 Band, Gustav Bosse Verlag, Regensburg, 1954.)

The title of the essay promises more than it gives. "The dance with the drum" is treated territorially in a very general way, and little mention is made of the ethnological importance of the role that the drum plays in the dance. Dr. Hoerburger mentions, however, in his preface that he is preparing the publication of a work of bigger size on the same subject.

"Zuweilen, wenn auch offenbar selten, singt man zum Tanz. In den meisten Fällen jedoch wird mit Instrumenten aufgespielt." (Sometimes, even if evidently rarely, one sings to the dance. In most cases, however, they used to play on instruments.) It is a pity that the author touches this problem only superficially. Everywhere, but chiefly in eastern Europe and in the Balkans, the relation of instrumental to vocal music is one of the most exciting questions. There are melodies, originally vocal, which are now played on instruments and have to a certain degree been modified in the process; on the other hand instrumental melodies have received texts and become vocal tunes. Concerning this problem the author could have given important data and shed light on the Macedonian situation.

Perhaps one of the most valuable parts of Dr. Hoerburger's essay is to be found in his concluding paragraphs on the gypsies, in which he makes an important and well-observed contribution to the study of the role that the gypsies have played in European folk music.

One may not agree with all Dr. Hoerburger's contentions but he has undoubtedly employed learned scholarship and excellent methods to produce some valuable results, and we look forward with great and justified interest to the publication of his forthcoming book, of which the present essay ought to be only a "prelude." We hope that we shall get from him a volume full of melodies noted by magnetophone and descriptions of dances which will greatly enlarge our knowledge about the Balkans and especially about Macedonia.

L. L.

"Der Schwerttanz." RICHARD WOLFRAM. (*Halleiner Heimatbuch*, Graz, 1954.)

A detailed account of the elaborate sword dance still to be witnessed in Dürrnberg.

"Notizen zum burgenländischen Volkstanz." KARL M. KLIER. (*Burgenländische Heimatblätter*, Eisenstadt, 1955.)

Brief details about the place, style, customs and music associated with Burgenland folk dances, as a contribution to the more neglected aspects of these dances.

"Dérobées et Monférines en Basse-Bretagne." H. et J.-M. Guilcher. (*Annales de Bretagne*, 1954.)

Les auteurs établissent l'expansion actuelle de la dérobée, qu'ils décrivent, montrent qu'elle existe ailleurs que dans le Trégor sous le nom de *monfarine*, et rattachent les deux danses à la *monférine* italienne. Comme cette danse existe aussi en Savoie et en Suéde, ils se demandent quel a pu être le rôle des armées napoléonniennes dans la diffusion de la danse italienne, qui paraît bien être le point de départ.

R. P.

"Tri generacije narodnih igara u Čačku" (Three generations of folk dances in Čačak). Lj. and D. Janković. Off-print from the *Journal of the Ethnographic Museum*. (Belgrade, 1954.)

"Susreti narodne igre za narodnom melodijom" (Where folk dance and folk melody meet). Lj. and D. Janković. Off-print from *Savremeni akordi*, II/4–5. (Belgrade, 1955.)

"Pravilno u nepravilnome" (The regular in the irregular). Lj. and D. Janković. Off-print from *Zvuk*. (Belgrade, 1955.)

The first is a short article (with useful English summary) on the dances of Čačak through three generations. The oldest generation is represented by two formerly renowned dancers who give an interesting insight into the change-over of dominant role from dancer to musician.

The second is a study of the way a folk melody is subjected to changes of tempo, style, rhythm, etc., as it spreads to areas where tempo, style, etc., of the dancing differ.

The last article is a study of the over-all regularity or concordance which exists between dance and melody when each have different phrase-lengths (e.g., a 3-bar dance phrase and 4-bar melody phrase concord after 12 bars—i.e., four dance-phrases and three melody phrases). A simple enough conclusion, but one reached only after examining well over a hundred examples of apparent non-concordance of dance and melody, in which the relationship is more likely to be in the nature of a 3-bar dance phrase and 16-bar melody phrase, or even 5-bar dance-phrase and 64-bar melody, with other complications entering in. The authors have established that the over-all regularity is maintained without deviation, despite the apparent non-concordance, which adds so much to the effectiveness of the dance.

E. V. de B.

GRAMOPHONE RECORDS

Columbia World Library of Folk and Primitive Music. Compiled and Edited by Alan Lomax. Volumes I to XIV (SL–204 to 217), 14 microgroove LP discs in individual board jackets. (Columbia Records, Inc., New York, 1955.)

It is highly improbable that any single person could be accepted as competent to write an all-round review of the musical materials in this superb series. Although probably the most elaborately conceived to date, it is not, of course, the first of its kind. E. von Hornbostel's "Musik des Orients" (Lindstroem, 1931; Parlophone, 1934, and Decca, 1951, the last two under the title "Music of the Orient") was probably the *Stammvater* of the lot. The "Ethnic Series" of Folkways Records and Service Corporation, New York, is larger (over 70 discs) and more highly specialised. The "World Collection of Recorded Folk Music" of Unesco, edited by Constantin Brailoiu, is quite as ambitious, though only a few discs have been released. One must take any one of them according to one's faith in the men and women that have collected, compiled and edited it. And one must do the best one can with the limited knowledge vouchsafed us by the still infant discipline of ethno-musicology. There is still the question whether even our basic categories —"primitive," folk, popular and fine arts, or whatever one chooses to call them—hold for all culture-communities. (In Volume XII, Alain Danielou stresses the point.) And weak as are our techniques of description—even of our own tradition, as a whole—we are totally lacking a technique of valuation for any non-European music. Even in the study of our own folk and popular arts, critical determinations are so controversial that distinction between evidence of established tradition and of acculturative phenomenon is more often than not a matter of personal prejudice or mere guess-work.

The persons responsible for the Columbia Series are, most of them, well and generally known. Agreement is not so general upon their competence. But that, in view of the present state of folk music study, is not surprising. Lomax himself, the initiator of the project, had—up to the time he embarked upon it—a vast experience within the United States; but little, outside it. Even his dearest competitors (yes, most collectors and, alas, some students of folk music are cursed with over-size competitive habits) admit he is a brilliant collector. Yet even his least competitive friends trembled in contemplation of his being turned loose upon an unsuspecting world. However, the well-deserved prestige of his long association with the Library of Congress stood him in good stead, and he wisely sought co-operation of outstanding experts in each of the fourteen countries or regions represented in the collection. In most cases, he has used their recordings and depended upon their documentation and explanatory notes. Lomax himself recorded in many places but used his own tapes chiefly in Volumes I (Ireland), VI (Scotland) and XIII (Spain).

Amateurs and experts alike will enjoy and profit from the series, for which he has already prepared additional volumes, with others in view. Fortunately, the explanatory notes are tipped into the jackets. No small thing can be more annoying than separate leaflets in a collection of discs as this. The documentation is more satisfactory than that in most previous series, but still is uneven and, in spots, much too brief. Fortunately, also, there is a minimum of "technical analysis." For the expert can usually do better by himself. And the amateur can usually make nothing of it anyway. Each disc contains thirty to fifty items spread over two to three spiral bands per side. Serious students will regret that so many items were cut so short. But even with thirty-five, for example, the Spanish disc lacks a recording of "El Pelele," which Lomax would undoubtedly have included if he could. The sequence is often obscured, upon first hearing by allowing an item to crowd too closely upon its predecessor. The walls between tracks break more easily than they should. And why, in so fine a set, must discs be encouraged to cut through the bottom of the jacket for lack of a cloth re-inforcement?

Especially to be commended is the listing of informants, a courtesy, if not always a datum for study, totally lacking in some similar releases we can think of. The boundaries

of folk and popular idioms are not very strictly drawn. But who can do this to everyone's satisfaction? Perhaps some day a companion series will be compiled, comprising hybrids alone of folk and popular and of either or both with the fine art. From an ethno-musicological standpoint, these are of special importance—the "laboratory" in which some of the most inscrutable processes of music history are taking place, as it were, before our very eyes and ears.

Unfortunately for librarians and scholars, the final proof reading was sloppy. For example, the covers read "Collected and Edited by Alan Lomax" as over against the correct "Compiled and Edited" of the title pages. Again, these latter give no number for Volume III, a "Volume X" for Volume IX and successively XIII, XIV and XV for XII, XIII and XIV. The covers are correct. Maps and reproductions of photographs of informants and dancers make the reading matter more alive for the amateur. The expert will prefer, to pictures of peasant industry, more good detail of the instruments employed. But these are minor matters.

Review of this notable achievement should contain at least a table of contents and should not fail to mention the names of Lomax's collaborators. These follow here, with those of co-editors in italics. Robin Roberts served as Assistant Editor.

I, Ireland—Irish Folklore Commission; BBC; Radio Eirean; *Seamus Ennis*; Brian George; Robin Roberts.

II, French Africa—*André Schaeffner, Gilbert Rouget,* Musée de l'Homme.

III, England—BBC; *Peter Kennedy*; The English Folk Dance and Song Society; Phil Tanner, Columbia Graphophone Co., Ltd.

IV, France—*Claudie Marcel-Dubois* and *Maguy Andral*; Musée National des Arts et Traditions Populaires.

V, Australia and New Guinea—*A. P. Elkin,* University of Sydney; A. Dupeyrat, Australian Broadcasting Commission.

VI, Scotland—*The MacLeans of Raasay; Hamish Henderson; William Montgomerie;* BBC.

VII, Indonesia (New Guinea, the Moluccas, Borneo, Bali and Java)—J. Hobbel; André Dupeyrat; Musée Guimet; Radio Indonesia; Bernard Ijzerdraat; *Jaap Kunst.*

VIII, Canada—*Marius Barbeau,* National Museum of Canada; National Film Board of Canada; Jean Gabus, Museum of Neuchatel; Ida Halpern.

IX, Venezuela—*Juan Liscano;* Pierre Gaisseau; C. E. Muñoz Oráa; Abel Vallmitjana; Francisco Carreño; Miguel Cardona; Venezuelan Folklore Research Service.

X, Bantu Music from British East Africa—*Hugh Tracey,* African Music Society.

XI, Japan, the Ryukyus, Formosa and Korea—*Genjiro Masu,* Japan Music Institute; Otome Daniels; R. P. Dore; C. J. Dunn; F. J. Daniels; Zong in Sob.

XII, India—*Alain Danielou,* University of Benares.

XIII, Spain—*Eduardo Torner.*

XIV, Yugoslavia—Peter Kennedy; Yugoslav Council of Science and Culture; *Albert Lord.*

C. S.

Eight Traditional British-American Ballads from the Helen Hartness Collection, Middlebury, Vermont. New England Folksong Series, No. 1. (12 in. LP, 33⅓ r.p.m. vinylite.) $10.50.

Six of these eight ballads appear with text and tune in *Ballads Migrant in New England* by H. H. Flanders and M. Olney (New York, Farrar Straus, 1953). They are "Edward," "Robin Hood Rescuing the Three Squires," "The Wife of Usher's Well," "Lord Bateman," "Babylon" and "The Farmer's Curst Wife." The other two are versions of "The Bailiff's Daughter of Islington," a full text set to a modern minor tune, and "King John and the Abbot of Canterbury," again a full text, with a flowing aeolian tune.

The New England style of singing is more immediately acceptable as an introduction to ballads than is that of the Southern Appalachians. Voices are less nasal, enunciation clearer, liberties of rhythm and inflection less pronounced. But the tunes are less interesting. These ballads are in general sung with the authority, the simplicity, and the lack of dramatic emphasis that distinguishes the traditional singer at his best. The men sing better than the women. The singer of "The Wife of Usher's Well" (a text practically identical with Child A, set to a fine "Lazarus" tune) inclines to a rather bumpy sing-song. But the recording was made when she was ninety, and one should speak rather of the sweet, true old voice. The singer of "Edward" "learned it from a friend in Amherst," and is not a folksinger herself, though long acquainted with folk songs through the Folk Dance Society. The version, close to Sharp's D version from Tennessee, is a surprise to find in New England.

The accompanying folder, with admirable brevity, introduces the listener to ballad style, ballad significance, the story of each ballad, its special points of interest, and its singer. It is to be hoped that Series No. 2 of New England Folksongs will soon appear, as a source of pleasure and information in itself, and as further illustration of the published songs.

E. K. W.

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PRINTED BY W. HEFFER & SONS LTD., CAMBRIDGE, ENGLAND

JOURNAL
of the
INTERNATIONAL FOLK MUSIC COUNCIL

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JOURNAL
of the
INTERNATIONAL FOLK MUSIC COUNCIL

VOLUME V
1953

Published with the assistance of the
INTERNATIONAL MUSIC COUNCIL
under the auspices of the
UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANISATION
(UNESCO)
for
THE INTERNATIONAL FOLK MUSIC COUNCIL
by
W. HEFFER AND SONS LTD., CAMBRIDGE, ENGLAND

PRICE TWELVE SHILLINGS AND SIXPENCE

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The *Journal* is issued free to the Subscribers to the Council paying a minimum Annual Subscription of one pound Sterling (£1) or its equivalent.

The Editor will welcome contributions to the *Journal* in the form of notes, reports and notices of publications. Short articles will also be considered. All material for the next issue must be received not later than September 1st, 1953.

Annual Subscriptions, material for the *Journal* and all enquiries should be addressed to the

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